

AMERICAN JOURNAL OF PHILOLOGY

VOL. XXIX, 1.

WHOLE No. 113.

I.—VIRGIL'S GEORGICS AND THE BRITISH POETS.

The enthusiasm of the British poets for Virgil begins with "the morning star of song, Dan Chaucer". To Chaucer, however, Virgil is regularly the poet of the Aeneid, and there seems to be no evidence in his writings that he was at all acquainted with the Georgics. The expression "the crow with vois of care", 'Parlement of Foules', 363, has been called a mistranslation of Geor. i. 388, "cornix plena pluviam vocat improba voce;" but this is at least uncertain.

Some early echoes of the Georgics may be found in the worthy old poet who "gave rude Scotland Virgil's page", Gawin Douglas, Bishop of Dunkeld. In the 'Proloug of the Twelt Buik of Eneados' (1513) the passage,

"Of Eolus north blastis havand no dreyd,
The sulye spred hyr braid bosum on breid,
Zephyrus confortabill inspiratioun
For till ressaue law in hyr barm adoun",

is like Geor. ii. 330 ff.,

"parturit almus ager, Zephyrique tepentibus auris
laxant arva sinus
. nec metuit surgentes pampinus Austros
aut actum caelo magnis Aquilonibus imbrem",

and the lines,

"The spray bysprent with spryngand sprowtis dispers,
For callour humour on the dewy nycht,
Rendryng sum place the gers pilis thar hycht
Als far as catal, the lang symmeris day,
Had in thar pastur eyt and knyp away;
And blisfull blossommis in the blomyt yard
Submittis thar hedis in the yong sonnis salfgard",

repeat the fancy of Geor. ii. 201-2,

"et quantum longis carpent armenta diebus,
exigua tantum gelidus ros nocte reponet",

and Geor. ii. 332,

"inque novos soles audent se germina tuto
credere".

In the third prologue Cynthia is called "leman to Pan", according to a passing hint in Geor. iii. 391-3. In the 'Proloug of the Fowrt Buik' the four stanzas about the power of love,

"O Lord, quhat writis myne autor of thi force,
In his Georgikis", etc.,

refer to Geor. iii. 209 ff. Compare the lines,

"quhow thine vndantit mycht
Constrenis so sum tyme the stonit hors,
That, by the sent of a mere far of sycht,
He braidis brayis anon, and takis the flycht;
Na bridle may him dant nor bustius dynt,
Nothir bray, hie roche, nor braid fludis stynt",

with Geor. iii. 250-4,

"nonne vides, ut tota tremor pertemptet equorum
corpora, si tantum notas odor attulit auras?
ac neque eos iam frena virum neque verbera saeva,
non scopuli rupesque cavae atque obiecta retardant
flumina".

Douglas mentions also the battle of the bulls,

"The bustius bullis oft, for the yowng ky,
With horn to horn wrikis vther mony ane wound",

and speaks of the behavior of the "meek harts", and rams, and bears. And, still following Virgil's suggestion, he devotes two stanzas to the story of Leander. In the sixth prologue there are three quotations from the Georgics. In the lines,

"For all the plesance of the camp Elise,
Octavian, in his Georgikis, ye may se,
He consalis nevir lordschip in hell desyre",

the reference is to Geor. i. 36-38. The lines,

"The warld begouth in veir, baith day and nycht
In veir he sais that God als formit man".

refer to Geor. ii. 336. And in the next stanza,

"Happy wer he that knew the caus of all thingis,
And settis on syde all dreid and cuir, quod he,
Wndir his feit at treddis and doun thringis
Chancis vntretable of fatis and destany,
All feir of deid, and eik of hellis see",

we have a quotation from Geor. ii. 490-92.

In the Scottish metrical romance 'Lancelot of the Laik' (c. 1490-1500), lines 2483-5,

"And scilla hie ascending in the ayre,
That euery vight may heryng hir declar
Of the sessone the passing lustynes",

repeat one of Virgil's signs of fair weather, Geor. i. 404-9,

"apparet liquido sublimis in aere Nisus,
et pro purpureo poenas dat Scylla capillo", etc.

In Alexander Barclay's fourth 'Egloge' (c. 1514) there is an allusion to the general subject of the Georgics",

"As fame reporteth, such a Shepherde there was,
Which that time liued under Mecenas.
And Tityrus (I trowe) was this shepherdes name,
I well remember alieue yet is his fame.
He songe of fieldes and tilling of the grounde,
Of shepe, of oxen, and battayle did he sounde.
So shrill he sounded in termes eloquent,
I trowe his tunes went to the firmament".

All this, and much more, is borrowed from Mantuan's fifth eclogue, 'De Consuetudine Divitum erga Poetas',

"Tityrus (ut fama est) sub Mecoenate vetusto
rura, boves et agros, et Martia bella canebat
altius, et magno pulsabat sidera cantu", etc.

And the same passage of Mantuan explains Spenser's allusion to the Georgics, 'Shepherd's Calendar', October, 55-60:

"Indeede the Romish Tityrus, I heare,
Through his Mecaenas left his Oaten reede,
Whereon he earst had taught his flocks to feede,
And laboured lands to yield the timely eare,
And eft did sing of warres and deadly drede,
So as the heavens did quake his verse to here."

Compare Sannazaro's allusion to Virgil, 'Arcadia', Prosa X.:
"Il quale, poi che, abbandonate le capre, si diede ad ammaestrare i rustichi coltivatori della terra; forse con isperanza di

cantare appresso con più sonora tromba le arme del Troiano Enea", etc. Toward the close of Barclay's poem there is a specific allusion to Geor. iv. 437-42:

"Like as Protheus oft chaunged his stature,
Mutable of figure oft times in one houre,
When Aristeus in bondes had him sure", etc.

In the third 'Egloge' the sorrow at the "shepherd's" death,

"The mighty walles of Ely monastery,
The stones, rockes, and towres semblably,
The marble pillers and images echeone,
Swet all for sorowe",

reminds one of the death of Caesar, Geor. i, 480,

"et maestum illacrimat templis ebur aëraque sudant".

Compare Milton's ode on the Nativity (1629), xxi,

"And the chill marble seems to sweat,
While each peculiar power foregoes his wonted seat".

In Barnabe Googe's eighth 'Eglog' (1563),

"Looke how the beastes begin to fling and cast theys heades on hye,
The Hearonshew mountes aboue the clouds, ye Crowes ech wher do cry:
All this showes rayn",

we have some of the weather signs of the first Georgic: compare 375,

"aut bucula caelum
suspiciens patulis captavit naribus auras;"

364, "altam supra volat ardea nubem;" 388, "cornix . . . pluuiam vocat". The prefatory poem to 'The Zodiake of Life' (1560) shows that Googe was familiar with the works of Aratus; but the behavior of his "hearonshew" agrees rather with the Georgics, a part of which he translated and published, about 1577.

In Brysket's 'Mourning Muse of Thestylis' (1587), various portents which, Virgil tells us, attended the death of Julius Caesar are rather naïvely borrowed and made to attend the death of Sir Philip Sidney. Compare lines 82-90,

"The sun his lightsom beames did shrowd, and hide his face
For griefe, whereby the earth feard night eternally:
The mountaines eachwhere shooke,
And grisly ghosts by night were seene, and fierie gleames
Amid the clouds,
The birds of ill presage this lucklesse chance foretold,
By dernfull noise, and dogs with howling made man deeme
Some mischief was at hand".

with Geor. i. 466-88,

"Ille etiam extincto miseratus Caesare Romam,
cum caput obscura nitidum ferrugine textit,
impiaque aeternam timuerunt saecula noctem.
Tempore quamquam illo tellus quoque et aequora ponti
obscaeque canes importunaeque volucres
signa dabant.
. . . insolitis tremuerunt motibus Alpes,
. . . et simulacra modis pallentia miris
visa sub obscurum noctis
Non alias caelo ceciderunt plura sereno
fulgura, nec diri totiens arsere cometae."

In Samuel Daniel's 'Civile Wars' (1595), iii. 513,

"O happie man, sayth hee, that lo I see
Grazing his cattle in those pleasant fieldes!
If he but knew his good",

there seems to be an echo of Geor. ii. 458,

"O fortunatos nimium, sua si bona norint,
agricolas!"

And in 'The Queen's Arcadia', iv. 4,

"like to the Bee that stinging dies,
And in anothers wound left his owne life",

we are reminded of Geor. iv. 238, "animasque in vulnere ponunt."

This comes through Tasso's 'Aminta', iv. 1,

"in guisa d'ape che ferendo muore,
E nelle piaghe altrui lascia la vita".

In Shakespeare's 'King Henry V' (1599), i. 2, 192 ff., there is a delightful passage about the work of the honey-bees, which is often quoted to illustrate Geor. iv. 153 ff. The expression "the tent-royal of their emperor", applied to the royal cell of the hive, is an interesting parallel to Virgil's "praetoria", Geor. iv. 75,

"et circa reges ipsa ad praetoria densae
miscentur", etc.

In Ben Jonson's 'Silent Woman' (1609), ii. 2, we have a bit of literary criticism by Sir John Daw: "Homer, an old tedious, prolix ass, talks of curriers, and chines of beef; Virgil of dunging of land and bees; Horace, of I know not what". In the same play, iv. 2, the Lady Haughty's reflection, "The best of our days pass first", seems to be borrowed from Geor. iii. 66,

"Optima quaeque dies miseris mortalibus aevi
prima fugit",

and in 'Epigrams', LXX,

"Each best day of our life escapes us first",

the Virgilian sentiment is even more literally repeated. In 'The Masque of Beauty' the author's own notes refer to *Geor.* iv. 387-8 and i. 453.

In George Chapman's 'Eugenia' (1614) there is a long list of "tempestatis praesagia", which suggests an acquaintance not only with the *Georgics*, but also with Aratus, Lucan and Pliny. In the 'Georgics of Hesiod' the title is borrowed from Virgil, and the Roman poet's *Georgics* are mentioned in the introductory note.

In Fletcher's 'Elder Brother', i. 2, 130ff., the studious Charles Brisac discourses on the *Georgics*:

"For, what concerns Tillage,
Who better can deliver it than Virgil
In his *Georgicks*? and to cure your Herds,
His *Bucolicks*¹ is a Master-piece; but when
He does describe the Commonwealth of Bees,
Their industry, and knowledge of the herbs
From which they gather Honey, with their care
To place it with decorum in the Hive;
Their Government among themselves, their order
In going forth, and coming laden home;
Their obedience to their King, and his rewards
To such as labour, with his punishments
Only inflicted on the slothful Drone;²
I'm ravished with it", etc.

Compare *Geor.* iv. 153 ff.

¹The name 'Bucolics' is here applied to the third book of the *Georgics*, and the name 'Georgics' to the first book in particular. This may be a bit of etymological pedantry on the part of our "mere scholar"; or it may represent a common usage of a generation which was careful to call Virgil's pastoral poems 'Aeglogues'. In E. K.'s note on the 'Shepherd's Calendar', x. 58, the name 'Bucolics' covers even the first book of the *Georgics*: "In labouring of lands is (meant) hys *Bucoliques*".

²Fletcher must have been reading Lyly, whose king bee is represented as "preferring those that labour to greater authoritie, and punishing those that loyter, with due seueritie" ('Euphues and his England', p. 45 Bond). The error of the ancients in supposing the queen bee to be a king had a long life. Xenophon has a queen bee, *Oecon.* vii. 38, but it is hard to find another in literature until after 1670, when the Dutch naturalist, Jan Swammerdam, discovered the sex of the royal bee by the aid of the microscope. Before 1524, Giovanni Rucellai examined various queen bees with the aid of a concave mirror, but failed to discover their sex ('Le Api', 963-1001).

In Herrick's 'Hesperides', 664,

"O happy life! if that their good
The husbandmen but understood!"

we hear again the words of Geor. ii. 458.

In George Daniel's 'Pastorall Ode' part of the praise of a country life,

"What though I doe not find
My Galleries there Lined
With Atticke hangings, nor Corinthian Plate", etc.,

and, again,

"What though, my Backe, or Thigh,
Not Cloathed be with Woole, in Tirian Dye!"

is due to Geor. ii. 458 ff. Compare lines 461-4, "si non . . . inlusasque auro vestes Ephyreiaque aera", and 506, "ut gemma bibat et Sarrano dormiat ostro". In the lines 'Vpon a Reviewe of Virgil, translated by Mr. Ogilby' (1647),

"And Hesiod there, who sung of Ceres most,
Gave his Corne-Chaplets, Virgil's better boast,
When Hee arriv'd",

there is an allusion to the Georgics. And there is another in 'A Vindication of Poesie',

"the Mantuan,
As Sweet in feilds, as statelie, in Troies' fire".

The motto prefixed to Henry Vaughan's 'Olor Iscanus' (1651) is adapted from Geor. ii. 488-9, and the motto set on the title-page was taken from Geor. ii. 486. Among his 'Fragments and Translations' there are versions of Geor. iv. 125-138, and ii. 58.

In the preface to the edition of his works in folio (1656) Abraham Cowley quotes Geor. iii. 244. In his 'Essays in Prose and Verse' he quotes from the Georgics five times (i. 514; ii. 488-9; ii. 458; iv. 564; ii. 291-2). The first essay refers to the story of Oenomaus, Geor. iii. 7, and the fourth contains a 'Translation out of Virgil', Geor. ii. 458-540.

In Milton's 'Paradise Lost' (1667) the phrase "ignoble ease", ii. 227, is Virgil's "ignobilis oti", Geor. iv. 564; and at ii. 665 the "labouring moon" recalls the "lunaeque labores" of Geor. ii. 478. The phrase "smit with the love of sacred song", iii. 29, is often quoted to illustrate Geor. ii. 476, "ingenti percussus amore". At vii. 631, "thrice happy if they know their happiness", there is a verbal resemblance to Geor. ii. 458, "fortunatos nimium, sua si bona norint"; and at ix. 852, "and ambrosial smell diffused",

we have the very words of Geor. iv. 415, "et liquidum ambrosiae diffundit odorem". The mention in 'Comus', 114, of the starry quire who "lead in swift round the months and years", recalls the "clarissima mundi lumina" of Geor. i. 6, "labentem caelo quae ducitis annum;" and perhaps the expression at 525, "his baneful cup, with many murmurs mixed", should be compared with Geor. ii. 128-9:

"pocula si quando saevae infecere novercae,
miscueruntque herbas et non innoxia verba."

In Dryden's 'Medal',

"Too happy England, if our good we knew",

we have another echo of Geor. ii. 458; and in 'Alexander's Feast', the "honest face" of Bacchus seems to be the "caput honestum" of Geor. ii. 392.

In Roscommon's 'Essay on Translated Verse',

"Who has not heard how Italy was blest,
Above the Medes, above the wealthy East?"

the reference is to Geor. ii. 136 ff.

We learn from Dryden's Dedication of the Aeneis (1697) that Lord Mulgrave had made a version of 'Orpheus and Eurydice' which was "eminently good". And the Postscript to the Reader speaks in terms of praise of a recent anonymous translation of part of the third Georgic, called 'The Power of Love.'

The motto of Samuel Garth's 'Claremont' is Geor. iii. 40-41.

The motto of Addison's 'Letter from Italy, 1701', is Geor. ii. 173-5. In this poem, "Eridanus the king of floods" is the "fluviorum rex Eridanus" of Geor. i. 482. The poetical works of Addison include 'A Translation of all Virgil's Fourth Georgic, except the story of Aristaeus'.

The motto prefixed to Pope's 'Pastorals' (1704) was taken from Geor. ii. 485-6. The 'Ode on St. Cecilia's Day', 53-107, contains a paraphrase of part of Virgil's story of Orpheus and Eurydice, Geor. iv. 481-527. And perhaps the lines, in 'Satires and Epistles of Horace Imitated', Bk. ii. Sat. i,

"And he, whose lightning pierced the Iberian lines,
Now forms my quincunx, and now ranks my vines",

refer to Virgil's precept that vines should be set out in the order of the quincunx, Geor. ii. 277-81.

In John Philips' 'Cyder' (1706) we have the first of a series of eighteenth century didactic poems which are manifestly modeled on the Georgics.¹ The opening lines of the first book,

"What soil the apple loves, what care is due
To orchats, timeliest when to press the fruits,
Thy gift, Pomona, in Miltonian verse
Adventurous I presume to sing",

remind one of the opening lines of the first Georgic, "quid faciat laetas segetes . . . hinc canere incipiam". The subtle juice, at line 65,

"which, in revolving years, may try
Thy feeble feet, and bind thy faltering tongue",

is like the "tenuis Lageos" of Geor. ii. 94,

"temptatura pedes olim vincturaque linguam."

The turn of the phrase, at 116, "yet who would doubt to plant somewhat", is perhaps due to Geor. iv. 242, "at suffire thymo . . . quis dubitet?" The memorials of the ancient city of Ariconium,

"huge unwieldy bones, lasting remains
Of that gigantic race; which, as he breaks
The clotted glebe, the ploughman haply finds,
Appall'd",

remind one of Geor. i. 493-7,

"Scilicet et tempus veniet, cum finibus illis
agricola incurvo terram molitus aratro
exesa inveniet scabra robigine pila,
aut gravibus rastris galeas pulsabit inanes
grandiaque effossis mirabitur ossa sepulchris."

¹Other members of the series are, Tickell's 'Fragment of a Poem on Hunting'; Somerville's 'Chase' (1735); Armstrong's 'Art of Preserving Health' (1744); Akenside's 'Pleasures of the Imagination' (1744); Smart's 'Hop-Garden' (1752); Dodsley's 'Agriculture' (1754); Dyer's 'Fleece' (1757); Grainger's 'Sugar-Cane' (1763); Mason's 'English Garden' (1772-82); and (about 1785) Cowper's 'Task'—especially the third part, entitled 'The Garden'. In all these poems the model followed is professedly, or at least manifestly, Virgil; and throughout the series there is a careful imitation of the Georgics in structure and tone, and in many a fancy and precept and phrase. Two of the favorite subjects for imitation are Virgil's episode in praise of Italy and his rhapsody in praise of the farmer's life. Perhaps we should mention here 'The Secrets of Angling', by John Dennys, written before 1613 (Arber's 'English Garner', i. 147 ff.). The beginning of the first book, in its statement of the subject and its invocation of the Nymphs, is sufficiently like the beginning of the first Georgic.

The description of the process of grafting, "force a way into the crabstock's close-wrought grain by wedges", is naturally like Geor. ii. 79, "et alte finditur in solidum cuneis via". The passage,

" So Maro's Muse,
Thrice sacred Muse! commodious precepts gives
Instructive to the swains, not wholly bent
On what is gainful: sometimes she diverts
From solid counsels, shows the force of love
In savage beasts; how virgin face divine
Attracts the helpless youth through storms and waves,
Alone, in deep of night: then she describes
The Scythian winter, nor disdains to sing
How under ground the rude Rhiphaean race
Mimic brisk Cyder with the brake's product wild;
Sloes pounded, Hips, and Servis' harshest juice",

refers to various passages in the third Georgic: 245 ff., 258 ff., 352 ff., 376 ff. The mention of spring as the season "when the stork, sworn foe of snakes, returns" is due to Geor. ii. 320,

"candida venit avis longis invisa colubris."

The mention of the Rhodian and Lesbian vines, and of "Phaneus self", is due to Geor. ii. 90-102, and the expression, "and shall we doubt to improve our vegetable wealth", comes from Geor. ii. 433, "et dubitant homines serere", etc. The meadows "with battening ooze enrich'd" recall the "felicem limum" of Virgil's mountain valley, Geor. ii. 188. The long passage towards the close of the first book,

" Some loose the bands
Of ancient friendship, cancel Nature's laws
For pageantry, and tawdry gewgaws . . .
If no retinue with observant eyes
Attend him, if he can't with purple stain
Of cumbrous vestments, labor'd o'er with gold,
Dazzle the crowd, and set them all agape;
Yet clad in homely weeds, from Envy's darts
Remote he lives", etc.,

is suggested by Virgil's praises of a country life, at the close of the second Georgic: cp. 461 ff.,

"Si non ingentem foribus domus alta superbis
mane salutantum totis vomit aedibus undam,
nec varios inhiant pulchra testudine postes,
inlusasque auro vestes
at segura quies", etc.,

and 505 ff.,

"hic petit excidiis urbem miserosque Penates,
ut gemma bibat et Sarrano dormiat ostro", etc.

At the beginning of Philips' second book,

"Thus far of trees: the pleasing task remains,
To sing of wines, and Autumn's blest increase",

we are reminded of the opening lines of the second Georgic:

"Hactenus arborum cultus et sidera caeli;
nunc te, Bacche, canam", etc.

At line 62,

"The well-rang'd files of trees, whose full-ag'd store
Diffuse ambrosial steams",

we have a Virgilian phrase, "liquidum ambrosiae diffundit odorem", Geor. iv. 415. The precept,

"The hoarded store,
And the harsh draught, must twice endure the Sun's
Kind strengthening heat, twice Winter's purging cold",

borrowes Virgil's phrase, "bis quae solem bis frigora sensit", Geor. i. 48, and the expression,

"with vehement suns
When dusty summer bakes the crumbling clods",

repeats Geor. i. 65-6,

"glabasque iacentes
pulverulenta coquat maturis solibus aestas."

In 1710, Swift wrote 'A Description of a City-Shower, in Imitation of Virgil's Georgics'. This has its own list of "sure prognostics", to match Virgil's "certis signis", Geor. i. 351. And, at the close, it has its own picture of the effect of the storm,

"Now from all parts the swelling kennels flow,
And bear their trophies with them", etc.,

to match Virgil's picture, Geor. i. 325,

"et pluvia ingenti sata laeta boumque labores
diluit; implentur fossae", etc.

In the first canto of John Gay's 'Rural Sports. A Georgic' (1713) we have a list of the subjects in "the Mantuan's Georgic strains". In 'Trivia', i. 122 ff., a cheap imitation of Swift's 'City-Shower', we have a list of "sure prognostics" and

"certain signs" of the weather, like Virgil's "certis signis", *Geor.*

i. 351 ff. Virgil's lines, 415-6,

"haud equidem credo, quia sit divinitus illis
ingenium aut rerum fato prudentia maior",

are applied to the city sparrows,

"Not that their minds with greater skill are fraught,
Endued by instinct or by reason taught."

At i. 204,

"So fierce Alecto's snaky tresses fell,
When Orpheus charm'd the rigorous powers of Hell",

we have a reference to the "caeruleos implexae crinibus angues Eumenides" of *Geor.* iv. 482. And at ii. 393-8, we have an allusion to the death of Orpheus, *Geor.* iv. 523 ff.,

"His sever'd head floats down the silver tide,
His yet warm tongue for his lost consort cry'd", etc.

In the poems of John Sheffield, Duke of Buckinghamshire, we have 'Part of the Story of Orpheus. Being a Translation out of the fourth Book of Virgil's Georgic'. The part translated is iv. 453-527.

The mottoes of twenty-five of the essays in the 'Spectator' (from 1710 on) are taken from the Georgics. The motto of John Hughes' 'Ecstasy' is *Geor.* ii. 475-6. The motto of William Congreve's 'Tears of Amaryllis for Amyntas' is *Geor.* iv. 511-15. The motto of the first book of Edward Young's 'Last Day' is *Geor.* i. 328-31. The motto of Night the Third of Young's 'Complaint' is *Geor.* iv. 489. The motto of his 'Epistle to Lord Lansdowne' is *Geor.* ii. 18-19.

In Colley Cibber's 'Refusal' (1720), v. 2, there is a quotation (slightly modified) from Dryden's version of the Georgics,

"Hear how the British Virgil sings his sway:

'Thus every creature, and of every kind,
The secret joys of mutual passion find;
Not only man's imperial race, but they
That wing the liquid air, or swim the sea,
Or haunt the desert, rush into the flame;
For love is lord of all, and is in all the same'".

See *Geor.* iii. 242-4.

In the second canto of Soame Jenyns' 'Art of Dancing' (1730) there is a foot-note reference to *Geor.* i. 514, "nec audit currus habenas".

In 'A Fragment of a Poem on Hunting', by Thomas Tickell, the "thousand families of hounds"—

"First count the sands, the drops where oceans flow"—

are as numerous as Virgil's varieties of trees and vines, ii. 105-8. The passage about spring as the season of Venus comes from *Geor.* ii. 325 ff., iii. 242 ff. The fragment breaks off with a reference to the fourth and third Georgics:

"Hence bees in state, and foaming coursers come", etc.

Perhaps the most striking case of the careful study and imitation of the Georgics is that of James Thomson, the author of the 'Seasons'. Indeed, one may apply to his use of Virgil what was said of Spenser's use of his models in the 'Shepherd's Calendar': "whose foting this author every where followeth: yet so as few, but they be wel sented, can trace him out". We hear a great deal about Thomson's enthusiasm, his passion, for Nature; but it ought to be more widely known that in much of his imaginative interpretation of the physical world he was avowedly following Virgil. Many of his "nature" passages were written with Virgil definitely in mind, or with the page of Virgil literally open before him. Even the prayer to Nature—which is sometimes quoted as giving Thomson's poetical profession of faith—is a close imitation of a passage in the Georgics. A similar prayer, in a similar context, may be found at the close of Somerville's 'Chase'.

In 'Spring', 27, the mention of the season when the "bright Bull" receives the bounteous sun is suggested by *Geor.* i. 217,

"candidus auratis aperit cum cornibus annum
Taurus."

Compare Milton, *P. L.* i. 769, "In spring-time when the sun with Taurus rides". Lines 32-33,

"Forth fly the tepid Airs; and unconfined,
Unbinding earth, the moving softness strays",

are due to *Geor.* ii. 330-1:

"Zephyrique tepentibus auris
laxant arva sinus; superat tener omnibus umor."

And the expression, in line 46, "the faithful bosom of the ground"

is very like Virgil's "*iustissima tellus*", *Geor.* ii. 460. At line 55 we have a direct mention of Virgil:

"Such themes as these the rural Maro sung
To wide-imperial Rome, in the full height
Of elegance and taste, by Greece refined."

At line 455 we have another reference to the Georgics:

"Through rural scenes; such as the Mantuan swain
Paints in the matchless harmony of song."

The description, at 717, of the nightingale who finds her nest robbed "by the hard hand of unrelenting clowns", and, retiring to the poplar shade,

"sings

Her sorrows through the night; and, on the bough
Sole-sitting, still at every dying fall
Takes up again her lamentable strain
Of winding woe, till, wide around, the woods
Sigh to her song, and with her wail resound",

is borrowed from *Geor.* iv. 511,

"*qualis populea maerens philomela sub umbra
amissos queritur fetus, quos durus arator
observans nido implumes detraxit; at illa
flet noctem ramoque sedens miserabile carmen
integrat et maestis late loca questibus implet.*"

Lines 791-807,

"Through all his lusty veins

The bull, deep-scorched, the raging passion feels.
Of pasture sick, and negligent of food,
. and, idly-butting, feigns
His rival gored in every knotty trunk.
. to the hollowed earth,
Whence the sand flies, they mutter bloody deeds", etc.,

recall the passage in the third Georgic, 215 ff.:

"*Carpit enim vires paulatim uritque videndo
femina, nec nemorum patitur meminisse nec herbae
dulcibus illa quidem illecebris
et tentat sese, atque irasci in cornua discit
arboris obnixus trunco, ventosque lacessit
ictibus, et sparsa ad pugnam proludit harena.*"

And lines 808-19,

"The trembling steed,

With this hot impulse seized in every nerve,
Nor hears the rein, nor heeds the sounding thong", etc.,

are a paraphrase of Geor. iii. 250-4:

"Nonne vides, ut tota tremor pertemptet equorum
corpora, si tantum notas odor attulit auras?
Ac neque eos iam frena virum neque verbera saeva,
non scopuli rupesque cavæ atque obiecta retardant
flumina correptosque unda|torquentia montes."

In 'Summer', 1116 ff., the signs of the rising storm:

"A boding silence reigns,
Dread through the dun expanse; save the dull sound
That from the mountain, previous to the storm,
Rolls o'er the muttering earth, disturbs the flood,
And shakes the forest-leaf without a breath.
Prone, to the lowest vale, the ærial tribes
Descend
. In rueful gaze
The cattle stand, and on the scowling heavens
Cast a deploring eye",

are borrowed from Geor. i. 356 ff.:

"Continuo ventis surgentibus aut freta ponti
incipiunt agitata tumescere et aridus altis
montibus audiri fragor, aut resonantia longe
litora misceri et nemorum increbescere murmur.
. aut illum surgentem vallibus imis
aëriæ fugere grues, aut bucula caelum
suspiciens patulis captavit naribus auras."

And the effect of the storm on Carnarvon's mountains, 1163:

"from the rude rocks
Of Penmanmaur heaped hideous to the sky,
Tumble the smitten cliffs",

recalls Geor. i. 331-3:

"ille flagranti
aut Athon aut Rhodopen aut alta Ceraunia telo
deiicit."

The panegyric on Britain, 1442 ff., and the list of her "sons of glory", 1479 ff., were probably suggested by the episode in praise of Italy, Geor. ii. 136-76. And the concluding passage in praise of philosophy, 1730 ff., has its parallel near the close of the second Georgic, 475-82.

The expression in 'Autumn', 7, "whate'er . . . Summer suns concocted strong", is probably due to Geor. i. 66,

"glæbasque iacentes
pulverulenta coquat maturis solibus aestas."

And the same Virgilian passage is paraphrased at 408,

"The fallow ground laid open to the sun,
Concoctive."

Line 24,

"And Libra weighs in equal scales the year",

may be compared with Geor. i. 208,

"Libra die somnique pares ubi fecerit horas."

The expression, at 122, "Thames . . . king of floods", recalls Virgil's "fluviorum rex Eridanus", Geor. i. 482. The description of the autumn storm, 311 ff., is a paraphrase of Geor. i. 316 ff. Compare lines 330 ff.,

"And sometimes too a burst of rain,
Swept from the black horizon, broad, descends
In one continuous flood. Still overhead
The mingling tempest weaves its gloom, and still
The deluge deepens; till the fields around
Lie sunk and flatted, in the sordid wave.
Sudden the ditches swell; the meadows swim.
Red from the hills, innumerable streams
Tumultuous roar;
. . . . his drowning ox at once
Descending, with his labours scattered round,
He sees", etc.,

with i. 322 ff.,

"Saepe etiam immensum caelo venit agmen aquarum,
et foedam glomerant tempestatem imbris atris
collectae ex alto nubes; ruit arduus aether,
et pluvia ingenti sata laeta boumque labores
diluit; implentur fossae et cava flumina crescunt
cum sonitu", etc.

The picture of the vintage, 700,

"the country floats,
And foams unbounded with the mashy flood",

recalls Geor. ii. 6,

"tibi pampineo gravidus autumnus
flore ager, spumat plenis vindemia labris;"

and the lines, at 1072,

"What pity, Cobham! thou thy verdant files
Of ordered trees shouldst here inglorious range,
Instead of squadrons flaming o'er the field,
And long embattled hosts!"

remind one of Geor. ii. 277 ff.,

"nec setius omnis in unguem
arboribus positis secto via limite quadret.
Ut saepe ingenti bello cum longa cohortes
explicuit legio, et campo stetit agmen aperto,
directaeque acies", etc.

Lines 1233-4,

"their annual toil
Begins again the never-ceasing round",

are an echo of Geor. ii. 401-2:

"Redit agricolis labor actus in orbem,
atque in se sua per vestigia volvitur annus."

The long passage—too long to quote—1235-1351,

"Oh! knew he but his happiness, of men
The happiest he; who far from public rage
Deep in the vale, with a choice few retired,
Drinks the pure pleasures of the rural life", etc.,

is a close imitation of Geor. ii. 458-540. Compare 1235-77 with ii. 458-74; 1278-98 with ii. 503-12; 1299-1310 with ii. 495-502; 1327-51 with ii. 519-40. The address to Nature, 1352-73, is modeled on ii. 475-86. Compare the lines,

"But if to that unequal; if the blood,
In sluggish streams about my heart, forbid
That best ambition; under closing shades,
Inglorious, lay me by the lowly brook", etc.,

with ii. 483-6,

"Sin has ne possim naturae accedere partes,
frigidus obstiterit circum praecordia sanguis,
rura mihi et rigui placeant in vallibus amnes,
flumina amem silvasque inglorius."

The line in 'Winter', 228,

"And the sky saddens with the gathered storm",

has its counterpart in Geor. iii. 279,

"unde nigerrimus Auster
nascitur et pluvio contristat frigore caelum."

Compare Tennyson, 'The Daisy',

"The gloom that saddens Heaven and Earth."

At 530 we have an indication of Thomson's reverence for Virgil:

"Behold, who yonder comes! in sober state,
Fair, mild, and strong, as is a vernal sun—
'Tis Phoebus' self, or else the Mantuan Swain!"

The signs of the rising storm, 118-52, are largely borrowed from Virgil. Compare 126-31 with *Geor. i.* 365-9; 132-7 with *i.* 375-6 and 390-2; 139-41 with *i.* 381-2; 143-4 with *i.* 403; 144-6 with *i.* 361-4; and 148-52,

"Ocean, unequal pressed, with broken tide
And blind commotion heaves; while from the shore,
Ate into caverns by the restless wave,
And forest-rustling mountain, comes a voice,
That solemn-sounding bids the world prepare",

with *i.* 356-9,

"Continuo ventis surgentibus aut freta ponti
incipiunt agitata tumescere et aridus altis
montibus audiri fragor, aut resonantia longe
litora misceri et nemorum increbescere murmur."

Lines 182-3,

"Low waves the rooted forest, vexed, and sheds
What of its tarnished honours yet remain",

may be compared with *Geor. ii.* 404,

"frigidus et silvis Aquilo decussit honorem."

The picture of the frigid zone, 816-26,

"There, warm together pressed, the trooping deer
Sleep on the new-fallen snows; and, scarce his head
Raised o'er the heapy wreath, the branching elk
Lies slumbering sullen in the white abyss.
The ruthless hunter wants nor dogs nor toils,
Nor with the dread of sounding bows he drives
The fearful, flying race; with ponderous clubs,
As, weak, against the mountain-heaps they push
Their beating breast in vain, and, piteous, bray,
He lays them quivering on the ensanguined snows,
And with loud shouts rejoicing bears them home",

is borrowed from *Geor. iii.* 368-75,

"confertoque agmine cervi
torpent mole nova et summis vix cornibus exstant.
Hos non immissis canibus, non cassibus ullis
puniceaeve agitant pavidos formidine pennae,
sed frustra oppositum trudentes pectore montem
comminus obtruncant ferro, graviterque rudentes
caedunt, et magno laeti clamore reportant."

And at 941 ff., the lines,

"Deep from the piercing season sunk in caves,
Here by dull fires, and with unjoyous cheer,
They waste the tedious gloom",

remind one of Geor. iii. 376 ff.,

"Ipsi in defossis specubus secreta sub alta
otia agunt terra", etc.

In 'Liberty', i. 159, "yellow Ceres" is Virgil's "flava Ceres", Geor. i. 96; and at iii. 512, "the deep vales of gelid Haemus", we have the "gelidis convallibus Haemi" of Geor. ii. 488. At the beginning of Part v, the long passage on the happiness and grandeur of Great Britain, 8-85, is modeled on the episode in praise of Italy, Geor. ii. 136-76. Compare, for example, lines 81-5,

"Great nurse of fruits, of flocks, of commerce, she!
Great nurse of men! by thee, O Goddess, taught,
Her old renown I trace, disclose her source
Of wealth, of grandeur, and to Britons sing
A strain the Muses never touched before",

with ii. 173-6,

"Salve, magna parens frugum, Saturnia tellus,
magna virum: tibi res antiquae laudis et artis
ingredior, sanctos ausus recludere fontes,
Ascræumque cano Romana per oppida carmen."

Virgil's description of the Lago di Garda, ii. 160,

"fluctibus et fremitu adsurgens, Benace, marino",

is applied to the Severn,

"And thee, thou Severn, whose prodigious swell
And waves, resounding, imitate the main;"

and even the line about the Italian climate, ii. 149,

"hic ver adsidium atque alienis mensibus aestas",

is resolutely applied to the climate of Great Britain,

"Eternal verdure crowns
Her meads; her gardens smile eternal spring."

In 'The Castle of Indolence', ii. 55, the stanza about the toiling swain, "perhaps the happiest of the sons of men", free from

avarice and "rich in nature's wealth", owes something to Geor. ii. 458 ff. And in stanza 78 the picture of the "saddened country",

"Where nought but putrid streams and noisome fogs
For ever hung on drizzly Auster's beard;
Or else the ground, by piercing Caurus seared,
Was jagged with frost, or heaped with glazed snow",

may be compared with Geor. iii. 279,

"unde nigerrimus Auster
nascitur et pluvio contristat frigore caelum",

and iii. 354-6,

"sed iacet aggeribus niveis informis et alto
terra gelu late septemque adsurgit in ulnas;
semper hiemps, semper spirantes frigora Cauri."

The motto of Somerville's 'Chase' (1735) is Geor. iii. 404. The motto of 'Hobbinol' is Geor. iii. 289-93. The motto of Fable xiii is Geor. iii. 97-101. The author's model in the 'Chase' is professedly Virgil; in his preface he says, "I have intermixed the preceptive parts with so many descriptions and digressions in the Georgic manner, that I hope they will not be tedious". The conclusion, like that of Thomson's 'Autumn', is modeled on the conclusion of the second Georgic:

"O happy! if ye knew your happy state,
Ye rangers of the fields;
. What, if no heroes frown
From marble pedestals;
Give me to know wise Nature's hidden depths,
Trace each mysterious cause,
. But if my soul,
To this gross clay confined, flutters on Earth
With less ambitious wing;
Grant me, propitious, an inglorious life", etc.

In Gray's 'Ode on the Spring' (written 1742) the lines,

"The insect youth are on the wing,
Eager to taste the honied spring,
And float amid the liquid noon",

are referred, in the author's own note to Geor. iv. 59, "nare per aestatem liquidam."

The motto of William Collins' 'Persian Eclogues' (1742) is taken from Geor. i. 250.

In Akenside's 'Pleasures of the Imagination' (1744), i. 599-604,

"I unlock
The springs of ancient Wisdom
And tune to Attic themes the British lyre",

we have an echo of Geor. ii. 174-6,

"tibi res antiquae laudis et artis
ingredior, sanctos ausus recludere fontes,
Ascraeumque cano Romana per oppida carmen."

And the conclusion of the third book, 568 ff., "Oh! blest of Heaven! . . . what though not all . . . yet Nature's care", etc., is modeled on the conclusion of the second Georgic, 458 ff.

In Armstrong's 'Art of Preserving Health' (1744), we have another didactic poem whose model is doubtless Virgil. The lines in the first book,

"Harder in clear and animated song
Dry philosophic precepts to convey.
Yet with thy aid the secret wilds I trace
Of Nature, and with daring steps proceed
Thro' paths the Muses never trod before",

may be compared with Geor. iii. 289-93,

"Nec sum animi dubius, verbis ea vincere magnum
quam sit
sed me Parnasi deserta per ardua dulcis
raptat amor; iuvat ire iugis, qua nulla priorum
Castaliam molli devertitur orbita clivo."

Compare, also, Lucretius, i. 922-30. The third book has a passage in praise of country life which recalls the close of the second Georgic; and the close of the third book, like the close of the third Georgic, gives a description of a terrible pestilence. The close of the fourth book, like the close of the fourth Georgic, has an allusion to the story of Orpheus,

"Sooth'd even the inexorable powers of Hell,
And half redeem'd his lost Eurydice".

Compare the close of Milton's 'L'Allegro',

"Such strains as would have won the ear
Of Pluto, to have quite set free
His half regained Eurydice."

In the second book of William Thompson's 'Sickness' (1745) there is an allusion to Geor. iv. 271: "amello, blooming still in Virgil's rural page". And the passage,

"Through dreary paths, and haunts, by mortal foot
Rare visited",

is referred to Geor. iii. 291-3.

In Francis Fawkes' 'Bramham Park' (1745),

"Oft, as with shining share he ploughs the field,
The swain astonish'd finds the massy shield,
On whose broad boss, sad source of various woes,
He views engrav'd the long disputed rose.
Huge human bones the fruitful furrows hide
Of once-fam'd heroes that in battle died",

the reference to the civil war is modeled on Geor. i. 493-7.

The motto of George Lyttelton's 'Monody. A. D. 1747' is Geor. iv. 464-6.

The motto of John Cunningham's 'Landscape' is a misquotation of Geor. ii. 485.

The title of one of John Byrom's poems, 'Dulces ante omnia Musae', is taken from Geor. ii. 475.

In Walter Harte's 'Episode of Orpheus and Eurydice' we have a translation of Geor. iv. 460-527. In 'Contentment, Industry, and Acquiescence under the Divine Will' (1749), we have the lines about "December's Boreas",

"Destruction withers up the ground,
Like parchment into embers cast",

with a foot-note reference to Virgil, "inamabile frigus aduret". This is a misquotation of Geor. i. 93, "aut Boreae penetrabile frigus adurat". In 'The Enchanted Region',

"In vain the Mantuan poet try'd
To paint Amellus' starry pride",

we have an allusion to Geor. iv. 271. And in 'Macarius; or, The Confessor',

"Age seldom boasts so prodigal remains",

there is a foot-note reference to Geor. ii. 99-100,

"cui vix certaverit ulla
aut tantum fluere, aut totidem durare per annos."

Smart's 'Hop-Garden' (1752) is a professed imitation of Virgil. The sub-title is 'A Georgic. In two Books', and the motto of the second book is *Geor. i. 167-8*. The opening lines may be compared with lines 1-2 and 47 of the first *Georgic*. The statement "I teach in verse Miltonian" recalls the beginning of John Philips' 'Cyder'. The author's own notes indicate various borrowings from Virgil: *Geor. ii. 485-6; ii. 173-6; ii. 82; i. 373-91* (a long passage on the signs of a rising storm).

In Richard Cambridge's 'Scribbleriad', Bk. i,

**"The fierce Bisaltæ milk the nursing mare,
Mix her rich blood, and swill the luscious fare",**

we have a statement borrowed from Geor. iii. 463,

"et lac concretum cum sanguine potat equino."

In William Hamilton's 'Corycian Swain' we have a translation of Geor. iv. 116-48.

The first canto of Dodsley's 'Agriculture' (1754) has its echo of Geor. ii. 458,

"O happy he! happiest of mortal men!
Who far remov'd from slavery as from pride", etc.

In the second canto,

“ Why should I tell of him whose obvious art

 Draws its collected moisture from the glebe?
 Or why of him, who
 Calls from the neighbouring hills obsequious springs ” etc..

we have a paraphrase of *Geor.* i. 104-114. In the third canto, at the mention of the battle of the rival rams, there is an allusion to Virgil's battle of the bulls, *Geor.* iii. 220 ff.,

“But as deterr’d by the superior bard,
Whose steps, at awful distance, I revere,
Nor dare to tread; so by the thundering strife
Of his majestic fathers of the herd,
My feeble combatants, appall’d, retreat.”

The motto prefixed to the poems of Gilbert West is *Geor.*
ii. 174-5.

The opening lines of Dyer's 'Fleece' (1757)—with their announcement of the subject and their invocation—are like the

beginning of the first Georgic. The lines in praise of "noble Albion",

"Such noble warlike steeds, such herds of kine,
So sleek, so vast; such spacious flocks of sheep,
Like flakes of gold illumining the green,
What other Paradise adorn but thine,
Britannia? happy, if thy sons would know
Their happiness. To these thy naval streams,
Thy frequent towns superb of busy trade,
And ports magnific add", etc.,

may be compared with Geor. ii. 145-161, and ii. 458. The mention of the Lappian shepherd, in the "Hyperborean tracts", who "burrows deep beneath the snowy world", is due to Geor. iii. 376-81, "Ipsi in defossis specubus", etc.

The motto of William Shenstone's 'Elegy' XVIII, is Geor. iii. 318-20. The motto of 'The Dying Kid' is Geor. iii. 66-67. The motto of 'Love and Honour' is adapted from Geor. ii. 136-9.

Grainger's 'Sugar-Cane' (1763) is called in the Preface "a West India Georgic". The opening lines,

"What soil the cane affects; what care demands;
Beneath what signs to plant", etc.,

follow the model provided by Geor. i. 1,

"Quid faciat laetas segetes, quo sidere terram
vertere", etc.;

and the author definitely mentions Virgil among his predecessors in didactic verse. At i. 223,

"Never, ah never, be ashamed to tread
Thy dung-heaps",

we have the precept of Geor. i. 80, "ne saturare fimo pingui pudeat sola". At i. 170, the list of plagues that annoy the planter reminds one of Geor. i. 181 ff. The list of "signs of future rain", at i. 312, begins with an allusion to Geor. i. 351 ff.,

"The signs of rain, the Mantuan bard hath sung
In loftiest numbers."

In ii. 131 ff.,

"Not the blest apple Median climes produce,
Though lofty Maro (whose immortal Muse
Distant I follow, and, submiss, adore)
Hath sung its properties, to counteract
Dire spells, slow-mutter'd o'er the baneful bowl,
Where cruel stepdames pois'nous drugs have brew'd", etc.,

we have an allusion to Geor. ii. 126-30. The description of the hurricane, ii. 286 ff., when "all the armies of the winds engage", and "rushes the headlong sky", recalls Virgil's storm, Geor. i. 318, "*omnia ventorum concurrere proelia*", and i. 324, "*ruit arduus aether*". The statement, at iii. 46,

"The planter's labour in a round revolves;
Ends with the year, and with the year begins",

is adapted from Geor. ii. 401-2:

"*Redit agricolis labor actus in orbem,
atque in se sua per vestigia volvitur annus.*"

And at iii. 102,

"So from no field, shall slow-pac'd oxen draw
More frequent loaded wains",

we have an echo of Geor. ii. 205-6,

"*non ullo ex aequore cernes
plura domum tardis decedere plaustra iuvenis.*"

The line in Charles Churchill's 'Independence', 356,

"E'en Virgil to Maecenas paid his court",

refers to the circumstances under which the Georgics were written.

The motto of Richard Jago's 'Edge-Hill' (1767) is Geor. ii. 173-5. Toward the close of the third book, the author has indicated three allusions to the Georgics (i. 419; i. 143; ii. 103-4.) And in the fourth book, his foot-notes refer to four other passages of the Georgics (i. 322-26; iii. 494-5; iii. 470-3; i. 493-7).

The motto of John Langhorne's 'Fables of Flora' (1771) is from Geor. iii. 40.

In Mason's 'English Garden' (1772-82) we have still another didactic poem which is modeled upon Virgil. The third book contains a pleasant reference to the Georgics, especially iv. 116-49:

"That force of ancient phrase which, speaking, paints,
And is the thing it sings. Ah, Virgil, why,
By thee neglected, was this loveliest theme
Left to the grating voice of modern reed?
Why not array it in the splendid robe
Of thy rich diction", etc.

The fourth book contains a long tale, of Alcander and Nerina, to correspond to the story of Aristaeus in the fourth Georgic

In Cowper's 'Task' (c. 1785), i. 6,

"The theme though humble, yet august and proud
The occasion",

we have a parallel to Geor. iv. 6, "In tenui labor; at tenuis non gloria", etc. The opening lines of book ii,

"Oh for a lodge in some vast wilderness,
Some boundless contiguity of shade,
Where rumour of oppression and deceit,
Of unsuccessful or successful war,
Might never reach me more!"

may be compared with Geor. ii. 488-9,

"O qui me gelidis convallibus Haemi
sistat, et ingenti ramorum protegat umbra",

and ii. 497-8,

"aut coniurato descendens Dacus ab Histro,
non res Romanae perituraque regna", etc.

In iii. 413,

"No meaner hand may discipline the shoots,
None but his steel approach them",

we have the tone of Geor. ii. 369-70,

"ante reformidant ferrum; tum denique dura
exerce imperia et ramos compesce fluentes."

At iii. 429,

"With blushing fruits, and plenty not his own",

the author added, in a foot-note, a misquotation of Geor. ii. 82,

"miraturque novos *fructus* et non sua poma."

At iii. 625,

"the employs of rural life,
Reiterated as the wheel of time
Runs round",

we have an echo of Geor. ii. 401,

"Redit agricolis labor actus in orbem
atque in se sua per vestigia volvitur annus."

The expression, at iii. 650,

"ere he gives
The beds the trusted treasure of their seeds".

may be compared with *Geor. i. 223*, "*debita quam sulcis committas semina*". At *iii. 657*,

"Few self-supported flowers endure the wind
Uninjured, but expect the upholding aid
Of the smooth shaven prop, and neatly tied", etc.,

we are reminded of Virgil's precept, *Geor. ii. 358-61*,

"*tum leves calamos et rasae hastilia virgae
fraxineasque aptare sudes furcasque valentes,
viribus eniti quarum et contemnere ventos
assuescant*", etc.

The conclusion of the third book,

"O blest seclusion from a jarring world,
Which he, thus occupied, enjoys!" etc.,

with its thesis that the country is "preferable to the town", recalls the conclusion of the second *Georgic*, 458 ff. In *v. 135-7*,

"In such a palace *Aristaeus* found
Cyrene, when he bore the plaintive tale
Of his lost bees to her maternal ear",

the allusion is to *Geor. iv. 374*,

"*Postquam est in thalami pendentia pumice tecta
perventum*", etc.

The motto of 'Retirement', "*studiis florens ignobilis oti*", is from *Geor. iv. 564*, and there is an echo of the same Latin passage at the close of the English poem: "Me poetry employs . . . fast by the banks of the slow-winding Ouse", etc. In the lines 'On the Death of Mrs. Throckmorton's Bulfinch', there is an allusion to Virgil's story of the death of Orpheus, *Geor. iv. 523 ff.* The motto of the 'Yearly Bill of Mortality', 1792, is *Geor. ii. 490-2*.

In 1794, W. S. Landor wrote a verse translation of *Geor. iv. 464-515*. And in 'Pericles and Aspasia', the song to Hesperus, vol. v, p. 451, he hints at an antique bit of scandal about Pan and Luna (*Geor. iii. 391-3*).

The first dialogue of Mathias' 'Pursuits of Literature' (1794) alludes to *Geor. iv. 398*, and a note on the second quotes, or adapts, *Geor. ii. 173*.

The line in Coleridge's 'Dejection' (1802) vi,

"And fruits, and foliage, not my own, seemed mine",

may be an echo of *Geor. ii. 82*,

"*miraturque novas frondes et non sua poma*."

And the passage in Wordsworth's 'Prelude', viii,

"Smooth life had herdsman, and his snow-white herd
To triumphs and to sacrificial rites
Devoted, on the inviolable stream
Of rich Clitumnus",

may be due to Geor. ii. 146-8,

"hinc albi, Clitumne, greges et maxima taurus
victima, saepe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos."

In the preface to 'Hours of Idleness' (1807) Byron quotes Geor. iii. 9, "virum volitare per ora". In 'Hints from Horace', the phrase "fluent as an Orpheus head" is explained by a foot-note reference to Geor. iv. 523-7.

In 1809, James Grahame published a belated didactic poem, entitled 'British Georgics'.

The motto of Thomas Moore's 'Fables for the Holy Alliance' is Geor. iv. 106. The motto of 'Hat versus Wig' is Geor. ii. 491-2. In 'Evenings in Greece', Second Evening,

"'Tis Maina's land—her ancient hills
The abode of nymphs",

the author adds a foot-note reference to Geor. ii. 487, "virginibus bacchata Lacaenis Taygeta."

In Samuel Rogers' 'Italy', xix, we have an allusion to the "biferique rosaria Paesti" of Geor. iv. 119:

"And now a Virgil, now an Ovid sung
Paestum's twice-blowing roses."

Compare Ovid, Met. xv. 708; Propertius, v. 5. 61. And the motto of the lines 'To an Old Oak' is taken from Geor. ii. 294-5.

In Macaulay's 'Horatius', vii,

"Unwatched along Clitumnus
Grazes the milk-white steer",

we have the "hinc albi, Clitumne, greges" of Geor. ii. 146. And in the next stanza,

"This year, young boys in Umbro
Shall plunge the struggling sheep;
And in the vats of Luna,
This year, the must shall foam
Round the white feet of laughing girls,
Whose sires have marched to Rome",

may be compared with Geor. i. 272,

"balantumque gregem fluvio mersare salubri",

and Geor. ii. 6-8:

"spumat plenis vindemia labris;
huc, pater o Lenae, veni, nudataque musto
tingue novo mecum dereptis crura cothurnis."

In the 'Battle of the Lake Regillus', ii, the picture of "wild Parthenius tossing in waves of pine", recalls Geor. ii. 437, "undantem buxo spectare Cytorum."

In Matthew Arnold's 'Memorial Verses. April, 1850',

"And he was happy, if to know
Causes of things, and far below
His feet to see the lurid flow
Of terror, and insane distress,
And headlong fate, be happiness",

we have an echo of Geor. ii. 490,

"felix, qui potuit rerum cognoscere causas,
atque metus omnes et inexorabile fatum
subiecit pedibus strepitumque Acherontis avari."

In the sonnets of Charles Tennyson Turner, ccvii, 'The Steam Threshing-Machine', there is a pleasant allusion to Virgil,

"him, who set his stately seal
Of Roman words on all the forms he saw
Of old-world husbandry."

And in Sonnet ccviii,

"it might be
Some poet-husbandman, some lord of verse,
Old Hesiod, or the wizard Mantuan
Who catalogued in rich hexameters
The Rake, the Roller, and the mystic Van",

we have an allusion to Geor. i. 164-6. In Sonnet ccxxxviii, 'Free Greece',

"And spread our sails about thee lovingly",

we have a foot-note reference by the author to Geor. iii. 285,

"singula dum capti circumvectamur amore."

In Robert Browning's 'Ring and the Book', viii,

"Ah, fortunate (the poet's word reversed)
Inasmuch as we know our happiness!"

...
4

the reference is to Geor. ii. 458,

"O fortunatos nimium, sua si bona norint,
agricolas."

In part ix, the lines,

"Like the strange favor Maro memorized
As granted Aristaeus when his hive
Lay empty of the swarm?
And lo, a new birth filled the air with joy,
Sprung from the bowels of the generous steer",

allude to Geor. iv. 555 ff. The poem 'Pan and Luna' is developed, as its motto might suggest, from Virgil's brief hint, Geor. iii. 391-3,

"Munere sic niveo lanae, si credere dignum est,
Pan deus Arcadiae captam te, Luna, fefellit
in nemora alta vocans; nec tu aspernata vocantem."

The Latin passage is paraphrased at the close of the English poem:

"Ha, Virgil? Tell the rest, you! 'To the deep
Of his domain the wildwood, Pan forthwith
Called her, and so she followed'—in her sleep,
Surely?—'by no means spurning him.'"

The lines,

"If one forefather ram, though pure as chalk
From tinge on fleece, should still display a tongue
Black 'neath the beast's moist palate, prompt men balk
The propagating plague",

give "the fact as learned Virgil gives it", Geor. iii. 387-9. The passage in 'The Ring and the Book', ix,

"Darnel for wheat and thistle-beards for grain,
Infelix lolium, carduus horridus",

may be compared with Geor. i. 151-4, "horreret carduus . . . infelix lolium."

In Tennyson's ode 'To Virgil' there is a very fine allusion to the Georgics:

"Landscape-lover, lord of language
more than he that sang the Works and Days,
All the chosen coin of fancy
flashing out from many a golden phrase;
Thou that singest wheat and woodland,
tilth and vineyard, hive and horse and herd;
All the charm of all the Muses
often flowering in a lonely word."

The passage in 'The Daisy',

"The rich Virgilian rustic measure
Of Lari Maxume",

refers to Geor. ii. 159, "anne lacus tantos; te, Lari Maxume",
etc. And the allusion in 'Queen Mary', iii. 1,

"Well, the tree in Virgil, sir,
That bears not its own apples",

is to Geor. ii. 82,

"miraturque novas frondes et non sua poma."

The opening line of 'Love and Death',

"What time the mighty moon was gathering light",

has been aptly compared with Geor. i. 427,

"Luna, revertentes cum primum colligit ignes."

The earliest complete translation of the Georgics into English verse seems to have been published by Abraham Fleming in 1589, though a "wytty translation" of a good part of the poem had already been printed by Master Barnabe Googe. Later versions are those of May (1628), Ogilby (c. 1647), Lord Lauderdale (1694-1737), Dryden (1696), Trapp (1731), Warton (1753), Andrews (1766), Sotheby (1800), Sewell (1846), Singleton (1855), Kennedy (1861), Blackmore (1871), Rhoades (1881), Lord Burghclere (1904). Other translators of parts of the poem are: Cowley (ii. 458-540), Henry Vaughan (iv. 125-38), Lord Mulgrave ('Orpheus and Eurydice'), Addison (book iv. except the story of Aristaeus), Sheffield (iv. 453-527), Benson (books i-ii), Hamilton (iv. 116-48), Landor (iv. 464-515), Trench (iv. 452-516), C. S. Calverley (iii. 515-30).

To this long list of poetical tributes to the Georgics we may add a few other "testimonia" in prose. The aged Tennyson, during a serious illness, "often looked at his Virgil, more than ever delighting in what he called 'that splendid end of the second Georgic'" (Memoir, ii. 348). The youthful Addison remarked, in his essay on the Georgics, that Virgil "delivers the meanest of his precepts with a kind of grandeur; he breaks the clods and tosses the dung about with an air of gracefulness". In the dedication of his translation of the Georgics, Dryden boldly calls them "the best poem of the best poet". And, in the preface to his 'Sylvae', he speaks of them as "those four books, which, in my opinion,

are more perfect in their kind than even his divine Aeneids". In Cowley's fourth essay, 'Of Agriculture', we are told that the first wish of Virgil was to be a good philosopher; the second, a good husbandman: "and God . . . made him one of the best philosophers, and best husbandmen; and, to adorn and communicate both those faculties, the best poet". In Sir John Harington's 'Briefe Apologie of Poetrie' (1591) there is a pleasant comment on the triumph of Virgil's style over an uninviting subject: "for myne owne part I was neuer yet so good a husband to take any delight to heare one of my ploughmen tell how an acre of wheat must be fallowd and twyfallowed, and how cold land should be burned, and how fruitful land must be well harrowed; but when I heare one read *Virgill*, where he saith,

*Saepe etiam steriles incendere profuit agros,
Atque leuem stipulam crepitantibus vrere flammis.
Sive inde occultas vires et pabula terrae
Pinguis concipiunt: sive illis omne per ignem
Excoquitur vitium, atque exsudat inutilis humor, etc.,*

and after,

*Mulum adeo, rastris glebas qui frangit inertes,
Viminasque trahit crates iuuat arua;*

with many other lessons of homly husbandrie, but deliuered in so good Verse that me thinkes all that while I could find in my Hart to driue the plough". And in Sir Thomas Elyot's 'Governour' (1531) the works of Virgil are recommended for their utility as well as for their beauty: "In his Georgikes lorde what pleasant varietie there is: the diuers graynes, herbes, and flowres that be there described, that, reding therin, hit semeth to a man to be in a delectable gardeine or paradise. What ploughe man knoweth so moche of husbandry as there is expressed? who, delitynge in good horsis, shall nat be therto more enflamed, reding there of the bredyng, chesinge, and kepyng of them? In the declaration whereof Virgile leaueth farre behynde hym all breders, hakneyemen, and skosers", etc. (i. 10).

WILFRED P. MUSTARD.

II.—DUPLICATION MECHANICS IN SAMOAN AND THEIR FUNCTIONAL VALUES.

The tale of the last hundred words in my dictionary of Samoan speech in its present phase shows fifty-six words which are under the formal influence of duplication in one or other variety of this element of word modification. A similar reckoning based upon other centuries of words taken at random in the dictionary gives almost precisely the same result. We are therefore warranted in the statement that taken by and large more than half the Samoan words are duplicated, the percentages lying between 55 and 60; and it is not an extravagant estimate that the duplication forms represent 60 per cent of the speech.

Where a principle is so distinctly made manifest as a factor in the use and formation of a speech of man it cannot be held to be below philological inquiry. The present paper, then, will be a study of the mechanism of the Samoan duplication and the functions which it exercises in the speech of the people.

From the outside we shall obtain little assistance, for the grammar of isolating speech has almost wholly lacked sympathetic study. What slight aid we do get will be found to come from a dialect of our own English speech which has received little consideration, yet which is fairly entitled to moment with those whose language studies guide them back to an infancy of speech.

In the Indo-European tongues of classical development we encounter and become superficially acquainted with a reduplication which, *qua* duplication, has undergone a practically complete process of conventionalizing and now remains a convenient grammatical apparatus for the expression of certain declensional phenomena which first only in speech of inflection arise for expression. Such instances of reduplication, the mere ceremonial and almost inert survival out of a past closed to students of the Indo-European save by inference, cannot avail to shed for us a light upon the doubling up process which plays so large a part, which acts so vividly in the far more primitive isolating languages of the Polynesian stock. Such being the case it has seemed altogether advisable to relinquish the term reduplication to such

manifestation of the principle as has long been familiar in such forms as *δίδωμι* and *τίθημι*. For purposes of convenient identification of the various phases of this activity in the Samoan of my study I shall employ rather the word duplication and make a sparing use of such other derivatives thereof as may seem needed. Thus it will be made and kept clear that these researches into duplication phenomena are not intended as in any sort an attempt at explanation of the reduplication of inflected speech, except insofar as they make clear a basic formative principle whose conventionalized survival has been scantily preserved to us in the inflected classic tongues.

Such aid toward the comprehension of the duplication phenomena of the speech of isolation as we are to find in our more familiar languages is to come from the almost unconsidered dialect of infancy and of affection, the baby talk of the nursery and its second appearance in a modified form in the dialect of the mating period or as the "little language" of silly tender things which Dean Swift did not hesitate to spatter upon his pages to Vanessa. The reason why the comparison of the baby talk with Polynesian duplication is a proper exercise rests upon a psychological consideration of the growth of the speech faculty in the individual and of the race, to whose average measure of speech attainment (no very high one, be it said, even in the highest race) the childhood of the individual is largely devoted to developing.

I cannot better introduce this theme than by citing a case recently reported by our most distinguished American clinician, an authority on the brain deservedly in repute, Dr. William Hanna Thomson.

"Disorders of speech, due to physical damage in the brain, show that words are there arranged somewhat like books on library shelves," says Dr. Thomson. Continuing the theme, it being understood that the article is a popular one addressed to lay comprehension, he says: "Other instances show that the books may be so jammed sidewise, so to speak, that not one of them can be got out, in which case the event proves that on each shelf the verbs are placed first, the pronouns next, then the prepositions and adverbs, and the nouns last. A man was brought to my clinic who could not utter a word. My diagnosis ascribed his disability to a tumorlike swelling in the speech area, which might be absorbed by giving him iodide of potassium. I

then had him removed so that he could not hear what was said, while I told the class that if he recovered he would very likely get his verbs first and his nouns last. When he returned two weeks afterward, on my showing him a knife he said 'You cut'; a pencil, 'You write', etc. Three weeks later he had all his prepositions, but he could name no noun for several weeks afterward. The reasons are that verbs are our innermost and first learned words, because we know what we see, we hear, etc., before we know what it is we see or hear; while nouns represent things outside of us, to which we later give names. The nouns that we learn last, and therefore soonest forget, are the names of persons¹; that is why elderly people are ever complaining that they cannot recall names."

This is to be interpreted that the pathological lesion had reduced the patient to the condition of mankind before speech had been acquired. The exhibition of potassium iodide removed the check and enabled the reawakening specialized cell susceptibility of the third frontal convolution of the patient's brain to pass rapidly and in the measure of weeks through the long chain of linguistic achievement which it has taken the race many ages to acquire. Not the least interesting feature of this clinic is that the physician should have announced as a medical man the return of speech consciousness almost accurately in terms of the only discrete parts of isolating speech, the attributive, the demonstrative and the paradeictic.

So with the baby talk. Embryologists have shown that in a short time the young of man speeds through all the successive stages which have marked the evolution of the species, and psychologists find in the awakening of the infant mind no more than an epitome of the long course of the development of the race mind. If that be so, then there is reason in the baby talk, a language dear to every crooning mother though ridiculous to all others, for as the infant emerges from the period of the animal cry its cell susceptibility in Broca's speech area must rest for an appreciable period at such a stage of receptivity and formative activity as corresponds to the period of isolating speech in the race. Then it is that the babbling mother employs the baby talk, no philologist at all but a sound linguist. Just listen to some of the words of this special vocabulary, they come readily enough

¹One recalls the sad simplicity of Emerson at the coffin of Longfellow: "He was a beautiful soul, but I cannot remember his name."

to mind, attend not so much their content as their form. In one group we have babby, mammy and daddy, babby shakes a day-day, goes a baibai, wears a daidai, pats the poor pussy,¹ sees the chuchu car, and when he rests after a day spent in storing up knowledge couched in such crude vocables the last words upon his slumbering ear may be night-night.

After all these ages of intellectual advance baby talk characteristically remains duplicated. The duplicated word forms in Samoan are by count 60 per cent. The accord will be found not altogether fortuitous.

We can make no better beginning of the study of duplication than by an examination of its mechanics. This is nothing more than the mathematics of combinations which are found to be applicable. Thus, when our primitive stem is a monosyllable

¹ It is a fancy of my own that poor pussy is a duplication form, and until sober study has passed upon the mechanism of the speech of infancy such classification may await determination. To single out the cat alone of our domestic familiars for the epithet poor can scarcely claim a just foundation, the beautiful and consistent selfishness of the cat hardly calls for compassion. "Poor pussy" has passed over into the Polynesian with only such modification as is due to the Pacific paucity of consonants. It is found as *popoki* in Hawaiian meaning "cat", clearly an introduced word. The resemblance in sound, always remembering that the sibilant is so impossible to the Hawaiian that it is doubtful if even geese could hiss in the empire of the Kamehamehas, is a complete one. Lorrin Andrews (Hawaiian Dictionary s. v.) notes that "*popoki* applies to that which is short and thick; and a cat is so called from its plump, short, thick head." I prefer my understanding of the word, the more as the Andrews etymology lacks support. In an indubitably duplicated form puss-puss appears once more in the Pacific area, far to the west in that interesting jargon the biche-la-mar of Melanesia which still lacks detailed record. In Duffield's New Ireland vocabulary (Proceedings of the Royal Society of Queensland I 115) *pus-puss* is defined as "a cat, a white shell, a delicate word." The latter is an interesting extension of the catty sense. In Stephan and Graebner's "Neu-Mecklenburg" (the same island) it is cited in the phrase "bimeby she puss-puss plenty" as covering every outward exhibition of affection, static and kinetic. Such, too, is my recollection of the word from an earlier date in the same wild archipelago. The student of ethics will find herein a striking disclosure of the jejunity of the intellectual or spiritual development of these savages when their first need of a term for the affections, possibly their first discovery of the existence of such emotions, is awakened by seeing a rude sailor petting a cat, aliens both. Far in advance of the night of New Ireland as is the Polynesia of my study it cannot be said that it has made any great progress in identifying, or, at least, differentiating the emotions so long as *alofa* passes current for love, pity, grief and sympathy indifferently.

there can be but one duplication possible, a simple repetition. The duplication of any dissyllabic stem affords four possibilities, the repetition of the two syllables, the repetition of the former syllable followed by the latter unmodified, the repetition of the latter preceded by the former, the repetition of each syllable. In like manner the possibilities in the case of a trisyllabic stem are ten, and theoretically the possibilities increase enormously as we consider stems increasing steadily by one unit. But as we find that of the four possibilities of the scheme the Samoan dissyllable duplicates in but three, of the ten trisyllable possibilities the language employs no more than five, we need not go beyond the trisyllable in the diagram. In this plan the first stem syllable is designated by B, the second by C, the third by D; and the forms which have been neglected in Samoan use are set within parentheses.

	Dupli- cation.	Predupli- cation.	Subdupli- cation.	Indupli- cation.	Condupli- cation.
Monosyllable B	BB				
Dissyllable BC	BCBC	BBC	BCC		(BBCC)
Trisyllable BCD	(BCDBC D)	BBCD	BCDD	BCCD	BCBCD (BBCCDD) (BBCCD) (BBCCD) BCDCD (BCCDD)

Now, as to the names of these several phases of functional repetition, no objection can be raised against that of duplication which has been assigned to the first column. It describes exactly the process which the primitive stem has undergone, and it avoids all chance of leading one to associate this process with the connotation which prescription has accumulated in the term reduplication as used far later in the grammar of inflection. As regards the other terms we are to see that they are to serve but an evanescent purpose, for I shall show that all reduce to the first column, but as the iteration phases to which they are applied are frequent in occurrence and are really permanently established in the speech the terms serve an end of convenience. They are surely not amiss, for they fittingly describe a repetition which exhibits itself initially, terminally, internally or by combination of two members as the case may be.

In presenting this scheme of iteration phases we have advanced from the simpler in the direction of the more complex. But in examining the application to the living tongue we shall find an

advantage in beginning with the more involved forms in order that we may see how they indicate their reducibility to the next lower group of forms, the duplicated trisyllable to the dissyllable, the duplicated dissyllable to the monosyllable. Thus in this inquiry covering a special group of word forms we are led promptly back to yet another establishment of the fact that the Samoan, and equally the whole Polynesian tree of which it is a central trunk, is a monosyllabic speech. We may not avoid the fact that in making their classifications it is imperfect information upon which the systematists have acted in assigning the Polynesian to the agglutinative type of languages. Indeed it is a peculiarly vivid example of a speech of the monosyllabic type, but for the reason that its vocables exhibit 60 per cent of iteration forms, a remarkable degree, it is preferable to use the alternative term and refer to it as an isolating speech.

As a single example of this reducibility the random choice falls upon *tafitifiti* "to keep on writhing about" which is seen to be of the phase BCDCD, a terminal conduplication of the trisyllable stem *tāfiti* "to be restive"; which in turn is found to be composed of *tā*, denoting repeated quick action, and *fiti* "to snap or spring". Thus readily does our conduplicated trisyllable resolve itself, so far as relates to its iterated element, into a case of the simplest repetition phase of the dissyllable, namely, the duplication form.

So, too, with the duplicated dissyllable, there is abundance of illustration of its reducibility to monosyllabic elements. We will examine *vævæ*, it signifies "to cut clean off", it is of the iteration phase BCBC; no different sense inheres in the alternative form *vavæ* of the phase BBC, and this is quite as freely used. Their primitive *væ* is found in the sense "to cut". The BBC form, however, points the way clearly to the existence in the stem *væ* of two monosyllabic root elements. The *va* root, whose dynamic position in the *væ* stem is emphasized by the insistence of repetition in *vavæ*, has been somewhat closely inquired into in a former paper.¹

We shall now remark upon the comparative frequency with which the several phases of repetition are found in Samoan speech. That simple iteration of the stem as a whole to which the term duplication is fitly applicable is shown to appear in monosyllabic

¹"Root Reducibility in Polynesian", American Journal of Philology XXVII 387.

and dissyllabic stems, to fail utterly in the case of stems of three or more syllables. While we must regard the dissyllabic stems as the composition of two monosyllabic roots the composition is of such long duration as largely to have passed out of popular knowledge and the duplication of such stems is both simple and frequent. On the other hand the composition of a dissyllabic stem with either a monosyllable or another dissyllable is a facility of word formation so freshly acquired and the fact of composition remains so plainly in mind that the trisyllabic or polysyllabic stem may not be duplicated as a unit by mere iteration. If for purposes which begin to show the expectation of inflection, or if for emphasis repetition be desirable, one or other of the component stems is selected for the application of this increment of the word. In the Samoan syntax the principal concept is first presented, the modifiers follow. Such emphasis as iteration may indicate will naturally apply to the principal concept. As the priority of the principal concept is shown in a great majority of Samoan composite forms, we therefore find in the polysyllables which exhibit repetition phenomena a large preponderance of the preduplication forms BBC and BBCD. By legitimate extension the conduplication form BCBCD is seen to rest upon the same base. The induplication form BCCD is ambiguous; in so far as it represents a composite of the monosyllable root B and the stem CD it falls within this category. These are the prevailing repetition phases. Yet as there are idioms in Samoan syntax which seemingly invert the normal order and present what our estimate would consider the attributive modifier in advance of its principal concept, so in iteration we find phases which have developed from this inversion. To this we owe the subduplication forms BCC and BCDD, the conduplication form BCDCD, and so much of the induplication form BCCD as may represent a composite of BC with D. This second group is far in the minority. The final column in the table is but a graphic representation of the fact that iteration emphasis is applicable to no more than one component of a Samoan stem.

Having thus briefly scanned the form in which functional iteration makes itself felt upon the Samoan word we shall next examine, and with more particular closeness, the syntactical functions which have developed from such use of this elemental mechanism of differentiating sounds of a word for the expression of variations of signification. A note should be entered that

repetition phenomena are almost without exception confined to the attributive; a few cases occurring in the demonstratives, I recall *iinei* and *iila* as types, I reserve for later inspection; in the paradeictics I do not now note a single case. For convenience I shall have to use the grammatical names of noun and verb because of their familiarity to our ears, but it must be borne sedulously in mind that there are no such things as noun and verb in the Samoan as parts of speech. The attributive is noun and verb, adjective and adverb, in itself; it is a very ameba in adjusting itself to varying external conditions of the thought which call upon its vitality to function now as the name of a thing and now as the name or description of an action when used in a principal sense, or as adjective or adverb in the secondary sense according as it is linked with thing-name or action-name. We are dealing in our Samoan with a plane of speech growth in which the need is just beginning to make itself felt of establishing a permanent differentiation between the thing-name function of the formless attributive and the action-name. To effect this differentiation and yet to retain for each the elemental signification which runs into each from the attributive stem a change of form is a primal suggestion of a working means. The simplest change of form and that which least obscures the elemental stem significance is to repeat the stem for the specialized form. Just what will result from the specializing iteration, whether the duplication form is noun and the primitive functions as verb, or whether the converse proves the case, must depend in each individual instance upon the extent to which and the direction in which the initial sense has clotted in the primitive stem up to the time at which it is seized upon by the modern fashion of duplication.

We shall first inspect the forms to which I have assigned the special name of duplication, beginning with the duplication of the monosyllable, the phase BB.

1) It establishes a word in cases where the simple stem is not in independent use. By the expression to establish a word I refer to the sense of the preceding paragraph. It does not in itself create noun or verb but, as has just been explained, takes cognizance of a pre-existing tendency toward the formation of a noun or verb nucleus in the diffuse attributive and presents a means for the permanent representation of that tendency. Such a case we may find in 'u'u, "to urge on". The primitive 'u is not found independently in the Samoan of the present, but it is found by

ready inference in the causative compound *fa'a'u* and in the form *'umia* which serves as the objective aspect of *'u'u*. In general it may be noted that the objective aspect (which, among other duties, plays somewhat the part of what we understand by the passive voice) of duplicated verbs is formed from the primitive stem. This is easy of comprehension: the addition of the formative elements which make the objective aspect, demonstrative alone or paradeictic coupling demonstrative as the case may be, is sufficient to establish the word as used in a verb sense and therefore it is not necessary to employ the duplication method as is done in cases where this addition may not be employed. The cases in which the objective aspect does employ duplication we may look upon, then, as a levelling process of conformity to a growing system. Since such a process has played havoc with our historic conjugations in English we may not deny it to the Samoan.

2) It establishes a word in cases where the simple stem is also retained in use. These two classes differ, not in themselves, but solely in the extraneous accident of the retention of the primitive. Together they account for by far the majority of the examples of this BB phase. The following are specimens, no difference in signification being appreciable as between the primitive and the derivative duplication:

<i>mū</i> , to burn	<i>mūmū</i>
<i>nā</i> , to hide	<i>nānā</i>
<i>nō</i> , to borrow	<i>nonō</i>
<i>sā</i> , holy	<i>sāsā</i>
<i>se</i> , to wander	<i>sesē</i>

Just what value the Samoan finds in this duplication without alteration of the sense it would be hard to appreciate without knowledge of the fact that these simple monosyllables are employed with no apparent variety of sound to express many different things. Thus in the example last preceding we find *se*, "to wander", in the duplication form *sesē* meaning not a particle more. But a reference to the dictionary will show that by this expedient *sē* "to wander" is established in a positive distinction from no less than six other senses of *sē*: "not", a masculine term of address, "friend", "grasshopper", "afraid", "incorrect", and an indefinite relative equivalent in general to "one who".

3) This duplication sometimes distinguishes an intensive, as:

'i, to cry, as a bird *'i'i*, to utter a prolonged scream

- 4) Rarely does it mark a plural, as :

<i>pī</i> , to splash, as a fish in a trap	<i>pīpī</i>
<i>fā</i> , hoarse	<i>fāfā</i>

- 5) Still more rarely does it diminish the degree of the stem sense, as :

pō, to slap *pōpō*, to pat gently

Passing now to the duplication phase BCBC of the dissyllabic stem we find the following groups of uses.

- 6) It establishes a vocable in a verb usage as different in its relations from the underlying substantive sense found in the primitive stem.

<i>lega</i> , turmeric; the yolk of egg	<i>legalega</i> , to be yellowish
<i>lī'o</i> , a circle	<i>lī'olī'o</i> , to surround
<i>foe</i> , a paddle	<i>foefoe</i> , to paddle vigorously
<i>muli</i> , the end	<i>mulimuli</i> , to follow

- 7) It gives to the sense of the primitive a frequentative connotation, the most common use of this duplication.

<i>ālo</i> , to fan	<i>āloālo</i> , to fan continuously
<i>'a'ami</i> (<i>'amia</i>), to fetch	<i>'ami'ami</i> , to fetch one after another
<i>'emo</i> , to wink	<i>'emo'emo</i> , to wink repeatedly
<i>fana</i> , to shoot	<i>fanafana</i> , to go out shooting
<i>futi</i> , to pluck	<i>futifuti</i> , to pluck repeatedly

- 8) It gives to the sense of the primitive a diminutive connotation, a use nearly as frequent as the foregoing.

<i>agi</i> , to blow	<i>agiagi</i> , to breathe as a zephyr
<i>'ona</i> , bitter	<i>'ona'ona</i> , tart
<i>moe</i> , to sleep	<i>moemoe</i> , to doze
<i>lamu</i> , to chew	<i>lamulam</i> , to nibble
<i>ua</i> , rain	<i>uaua</i> , a sun shower

- 9) It gives to the sense of the primitive an intensive connotation, a use by no means infrequent.

<i>asu</i> , smoke	<i>asuas</i> , haze
<i>gese</i> , slow	<i>gesegese</i> , very slow indeed
<i>goto</i> , to sink	<i>gotogoto</i> , to go down like a stone
<i>esi</i> , to drive away	<i>esiesi</i> , to chase off vociferously
<i>'ini</i> , to pinch with the nails	<i>'ini'ini</i> , to pinch sharply

10) In a very few instances this duplication is used to express the plural of the primitive.

<i>fiti</i> , to fillip	<i>fitifiti</i>
<i>gāu</i> , to break	<i>gāugau</i>

11) An apparent anomaly is the case of *itiiti* "small" which seems to represent the singular, whereas the primitive is plural:

'o le mea itiiti, the little thing: *'o mea iti*, little things.

The probable explanation is that *iti*, the plural, is not indeed the primitive *iti*, but a form reduced by crasis from *iiti*, which would be such a normally formed plural preduplication as *fufuti* from *futi* or *'e'emo* from *'emo* (cf. 12). Then *itiiti* would rest as a sort of intensive or differentiating form (cf. 9). Upon my working hypothesis of root reducibility we may see in *iti* the seed *i* which contains the germ idea of smallness. This becomes still more clear when we find the same vocal seed with other consonantal coefficients in *lili'i* and *nini'i*, each of which signifies small, and each of which, as well as *iti*, has a wide extension into other languages of the Polynesian stock.

We now pass to the phase of preduplication, taking up for consideration first the preduplication of the dissyllabic stem of the type BBC, for in the nature of things preduplication is an impossibility to the monosyllabic stem.

12) It forms a plural of verbs:

<i>'ai</i> , to eat	<i>'a'ai</i>
<i>'au</i> , to send	<i>'a'au</i>
<i>tapi</i> , to wipe	<i>tatapi</i>
<i>tusi</i> , to write	<i>tutusi</i>
<i>vele</i> , to weed	<i>vevele</i>

13) It forms an intensive of verbs, by extension of the idea of repeated to continuous action:

<i>'ati</i> , to bite	<i>'a'ati</i> , to eat in, to corrode
<i>'olo</i> , to coo	<i>'o'olo</i> , to speak indistinctly
<i>'ona</i> , bitter	<i>'o'ona</i> , sour
<i>lau</i> , to speak	<i>latau</i> , to make a speech
<i>sae</i> , to tear	<i>sasae</i> , to rend

14) It establishes verb functions from a primitive which has now ceased to exist independently :

<i>'a'ala</i> , to smart	(<i>fe'alasi</i>)
<i>'a'ami</i> , to fetch	(<i>'amia</i>)
<i>'i'ite</i> , to foretell	(<i>'itea</i>)
<i>fafaga</i> , to feed	(<i>fagaina</i>)
<i>gagana</i> , to speak	(<i>feganavai</i>)

15) It establishes a verb as different in its relations from the underlying substantive sense found in the primitive stem. This is designedly a statement of superficial conditions as they appear in the vocabulary. There can be no manner of doubt that digging for origins beneath the surface will establish a condition requiring diametrically opposite statement. Thus, *pe'a* means "bat" and is in form a primitive; *pepe'a*, a preduplication form, signifies "to have a rank odor". Superficially the verb derives from the noun. Yet it is not without warrant in closer analysis to infer a primitive *pe'a* "to have a bad smell". In Polynesian zoology the bat is almost the sole animal which possesses a marked degree of fetor. The first step, then, will be to employ the primitive *pe'a* of the animal, at first purely as a descriptive, later sliding into dominant position as a thing-name, "the bad-smeller". As there are unfortunately millions of bats by night, and fortunately in the hearty draft of the southeast trades bad smells are rare the noun sense overwhelmed the need of the verb sense. Then, when it was necessary to express the original signification "to have a bad smell", the primitive verb was subjected to iteration and came into use as *pepe'a*. The other examples are susceptible of the same explanation.

<i>'apu</i> , a cup	<i>'a'apu</i> , to be bellied out, as a sail by the wind
<i>'asi</i> , a shell	<i>'a'asi</i> , to scrape bast with the <i>'asi</i>
<i>'ofe</i> , a flute	<i>'o'ofe</i> , to have a sweet voice

We now pass to the preduplication of the trisyllabic stem, the phase BBCD. It is far less frequent for the reason that in the prevalent dissyllabism the words of three syllables are not many. This phase of preduplication occurs in words where a monosyllabic stem as the principal and precedent component is modified by a dissyllabic stem; the principal stem undergoes duplication in the phase BB.

- 16) It may form a diminutive :

<i>fīlēmā</i> , quiet	<i>fīfīlēmā</i> , somewhat quiet
<i>fīmālie</i> , gentle	<i>fīfīmālie</i> , somewhat gentle

- 17) Or it may serve to express a plural :

funa'i, to hide away *fufuna'i*

Subduplication is a phase which has met with little favor from the Samoans. As applied to the dissyllable, the BCC phase, it is of infrequent occurrence.

- 18) It expresses a plural of the primitive :

<i>afī</i> , to do up in a leaf wrapper	<i>afīfī</i>
<i>gapē</i> , to be broken	<i>gapēpē</i>
<i>pā'ū</i> , to fall	<i>pā'ū'ū</i>
<i>mālō</i> , hard	<i>mālōlō</i>

- 19) It effects a duplication with little apparent difference in sense or use :

<i>fālō</i> , to stretch out	<i>falōlō</i>
<i>ga'o</i> , industrious	<i>ga'o'o</i>

As manifested among the stems of three syllables subduplication in the phase BCDD affects words having a dissyllable for the leading component followed by a monosyllable, the latter undergoing BB duplication. It is infrequent and seems restricted to the same senses as BCC.

- | | |
|--------------------------------------|--|
| 20) <i>'alosā</i> , to avoid | <i>'alosāsā</i> , intensive ¹ |
| <i>gafatā</i> , to marry | <i>gafatatā</i> , plural |
| <i>masatō</i> , to be very low water | <i>masatolō</i> , intensive |

Induplication (BCCD phase) arises when the leading component is a monosyllable, the latter a dissyllable, the latter component being preduplicated in the BBC phase. It is restricted to the formation of plurals.

- | | |
|---|-----------------|
| 21) <i>'apele</i> , to be full | <i>'apepele</i> |
| <i>fagota</i> , to fish | <i>fagogota</i> |
| <i>galue</i> , to work | <i>galulue</i> |
| <i>mālie</i> , to be satisfied with drink | <i>mālilie</i> |
| <i>tafao</i> , to take a walk | <i>tafafao</i> |

The conduplication of the trisyllable in the BCBCD phase arises when the principal and leading component is a dissyllable.

¹ Also forms (BCBCD phase) *'alo'alosā*, intensive.

22) It forms an intensive:

' <i>au</i> , to wind round	' <i>au</i> ' <i>au</i> , to wind round and round
' <i>ava</i> , to speak loud	' <i>ava</i> ' <i>ava</i> , to bawl
<i>uea</i> , to be giddy	<i>ueuea</i> , to be dizzy
<i>finau</i> , to argue	<i>finafinau</i> , to be disputatious
<i>punou</i> , to bow the head	<i>punopunou</i> , to be intent upon one's work

23) Or a frequentative:

' <i>anai</i> , to rub with	' <i>ana</i> coral	' <i>ana</i> ' <i>anai</i> , to rub repeatedly
-----------------------------	--------------------	--

24) Rarely a plural:

<i>maua</i> , to get	<i>maumaua</i>
----------------------	----------------

25) And it takes the place of a primitive in verbs formed from nouns:

<i>pou</i> , a post (<i>poui</i>)	<i>poupoui</i> , to put posts in a house
' <i>afa</i> , sennit (<i>afai</i>)	' <i>afa</i> ' <i>afai</i> , to serve with sennit.

Where a monosyllabic component is followed by a dissyllable, and the latter undergoes duplication of the BCBC phase we have conduplication of the BCD CD phase.

26) It makes an intensive:

<i>gafoa</i> , to be notched	<i>gafoafoa</i> , to be serrated
<i>galulu</i> , to shake	<i>galulululu</i> , to shake violently
<i>maligi</i> , to shed tears	<i>maligiligi</i> , to weep copiously

27) At least as often it expresses a diminutive:

<i>galepu</i> , to be stirred up	<i>galepulepu</i> , to be somewhat roiled
<i>gasolo</i> , swift	<i>gasolosolo</i> , somewhat swift
<i>malepe</i> , to be broken to pieces	<i>malepelepe</i> , to be rickety

28) Sometimes it bears an inchoative value:

<i>fāna</i> ' <i>e</i> , to rise, of the tide	<i>fāna</i> ' <i>ena</i> ' <i>e</i> , to begin to rise
---	--

29) Or a plural:

<i>ta</i> ' <i>afi</i> , a shred of <i>siapo</i>	<i>ta</i> ' <i>afi</i> ' <i>afi</i> , rags of <i>siapo</i>
--	--

30) And at times without apparent change of primitive meaning:

<i>afua</i> , to begin	<i>afua</i> <i>fua</i>
<i>pālasī</i> , to drop down	<i>pālasī</i> <i>lasi</i>

Up to this point we have considered the mechanism of iteration forms and have presented examples of the different significations which we have been able to see as pertaining to duplication in its

several phases. Now we shall enter upon a consideration of the various alterations in sense which iteration is employed to indicate, and before proceeding to the particular discussion it will be found convenient to have a table of the information already brought under study but for the present purpose rearranged by signification and by the phases which occur in each signification.

Formative	BB	BCBC	BBC	BCC				BCBCD	BCDCD
Plural	BB	BCBC	BBC	BCC	BBCD	BCDD	BCCD	BCBCD	BCDCD
Intensive	BB	BCBC	BBC			BCDD		BCBCD	BCDCD
Frequentative		BCBC						BCBCD	
Diminutive	BB	BCBC			BBCD				BCDCD
Inchoative									BCDCD

Inspection shows at a glance that plurality is expressible by each of the five iteration phases as already established; and furthermore that the simplest iteration phase, that to which I have assigned the name duplication, is sufficiently catholic to include all the recognized distinctions of sense variety as found in the preceding considerations. The fact that duplication does not reach down to the inchoative sense need not vitiate this conclusion, for in the present state of my notes that usage rests solely upon the example cited in 29 preceding.

Formative iteration.—(Refer to 1, 2, 6, 14, 15, 19, 20, 25, 30.) It is somewhat of a misnomer to call this phase of iteration formative. The word is formed in the primitive, the word is formed even earlier than that, in the seeds out of which root and stem have alike sprung. Yet it is formative in the sense that out of the danger of confusion with other similar stems it establishes the form of the word which shall be accepted as set apart for a given group of significations. Earlier in the course of these studies into the methods of this primordial speech I had occasion to discuss at length¹ determinant compounds. These are words formed by the composition of two stems each of which has several significations among which is one common to both. The resultant compound determines the sense of the word at that common signification. This formative iteration is a special, perhaps not quite so obvious, instance or variety of the determinant compound.

I have already (2) adduced as an example of the formative use of the BB type *nānā* "to hide". The root *na* appears in five uses; a pronoun of the third singular, a sign of past action, an

¹"Principles of Samoan Word Composition", Journal of the Polynesian Society XIV 40.

enclitic demonstrative, "to soothe to quiet", and "to hide". Now if we wish to make it plain to all comprehension that by the *na* we mean to express the idea of concealing we unconsciously set the significations of *na* in double column side by side and slide the one set up and down beside the other until *na* "to hide" comes upon the same line as *na* "to hide" and then at once the sense of *nānā* fixes at "to hide" and we have obtained a word established beyond confusion with the other *na* words, for *na* "to hide" will not make recognizable word-sense when composed with *na* of any other signification.

Plural iteration.—(Refer to 4, 10, 12, 17, 18, 20, 21, 24, 29.) Iteration is the simplest, because practically pictorial, means of expressing to the sense that which is more than one. We have by no means passed beyond it in our higher culture. As I write these words I find myself pausing to count the strokes of the clock marking the hour passed and chimed away. The teachers in our schools are alert to prevent their charges from doing their sums on their fingers. I recall the severely plain notation of a tribe of Australian aboriginals with whom I once associated: *nitcha*, one; *barcoola*, two; *barcoola-nitcha*, three; *barcoola-barcoola*, four; and all beyond four was *yentimarra*, and it might be five or a countless host, five to them being quite as countless.¹ We find nothing philologically out of gear in the once popular lyric

"bang-bang the loud nine-pounders go."

It is in a cycle of speech evolution ages past our Samoan as a primordial speech, yet the English is a throw-back to the primal principle of a BB duplication to indicate the more than one. Any person who has ever enjoyed, even temporarily, the noisy prerogative of honorific artillery can certify that salutes are always odd. Few can recall out of hand to just what odd number of guns a Civil Lord of the Admiralty is by law entitled. The repetition in bang-bang is not the additive repetition of the Australian's *barcoola-barcoola*, it is indicative of a general plural, two bangs stand for all the bangs that might fitly honor the coming of Sir Joseph Porter, K. C. B., to reproduce them all would not be true

¹ It is unintentional if I chance to have imposed a simplified spelling upon the blackfellows, who have none at all. I knew their puny speech only by ear and word of mouth. I have even forgotten their tribal name and all save that I met them in the back blocks behind the Northwest Bend of the Murray.

philology but rather a sample of the artificiality of the college yell. We may take this English example into the Samoan without any difficulty: *pa* is to explode, to be discharged, expressive of the sound of a gun or of thunder; its plural is expressed by the duplication form *pāpā*. Without pursuing this plural sense through all the iteration phases in which it appears, and as has already been noticed it is the only sense which runs through all the forms, we shall find the examination of the preduplication form *tatanu* sufficiently illustrative. This is a plural of *tanu* "to make a downward motion to spread one thing over another in order to cover it", in effect "to bury".¹ We note that for the present we must use the term plural, but it is a Samoan plural. We may have a plural with a singular subject, we may have a plural subject with a singular verb, examples of the confusion which attaches to every attempt to rule a monosyllabic tongue by the categories of the grammar of inflection. In anticipation of a more extended review of plurality in the Samoan I may state here that the more-than-one concept exists independently of subject. Indeed a better appreciation of it is indicated by Tregear in his dictionary of the Mangarevan when he speaks of "plural of the object", yet even that is more specious than real. Most rational of all it is to regard the plurality as an unconditioned attribute of the verb itself, independent of so-called subject, not much more governed by what passes for object save in so far as a logical association inheres in each. This BBC preduplication *tatanu*, then, gives us the more-than-one sense of *tanu*. In the reference just cited we have shown that *tanu* is a composition of *ta* "to be the making of a movement away from the agent and generally downward" and *num* "to spread one thing over another in order to cover it", the compound meaning showing the latter as a result of the action beginning in the former. Now in developing a plural of *tanu* the Samoan is properly regardful of that element of the word which is properly susceptible of plurality. He makes it plain that no amount of repetition can add a plural sense to the resultant covering out of sight, but the element which indicates the action whereby the condition of being out of sight results is susceptible of repetition, therefore of a plural. Accordingly he duplicates *ta* to form a plural in the composite *tanu* just as he uses *tatā* for the plural of the same word in its independent existence. From this comprehension of the diverse nature of the two parts

¹American Journal of Philology XXVII 383.

of the stem the BBC *tatanu* gives yet another proof of the reducibility of dissyllabic stems to monosyllabic roots.

Frequentative iteration.—(Refer to 7 and 23.) Appreciating that the plural sense inheres in the attributive word unconditioned by the number of the subject or of the object it is easy to see that the frequentative is a plural phase of iteration, to the plural with which is associated the multitude of subject or object it stands in the relation of abstract to concrete. In final statement it is the manifestation of pure plural. As such the presence of this phase which so definitely establishes the free existence of plurality in the verb nucleus of the attributive and not, as it has become with us ("a verb agrees with its subject in number") a mere concord of a dependent relation, will be found of great value in the study of the first manifestation and later development of the category of grammatical number at this early stage of speech evolution.

Intensive iteration.—(Refer to 3, 9, 13, 20, 22, 26.) It is not a long step to take to pass from the idea of a repeated action to the idea of a greater degree of such action. The intelligence of an early type of man may leave much to be desired in regard of the logical and reasoning faculties, but his powers of observation are certainly acute. It has not escaped him that the constant dripping wears away the rock, and in such an instance the eye that follows drop by drop forms the concept of frequentative or plural iteration, but the eye that looks upon the stone and sees the result just as surely and naturally reaches the concept of intensive iteration. This is a higher intellectuality; not a very great degree of the logical faculty is involved in the advance, but in discussing the living record of a primordial speech we may properly expect none other than elementary steps of intellectual advance. The intensive connotation of repetition has persisted unchanged to our most modern speech. "Haste, haste, post, haste" was a common enough admonition on the face of letters before government assumed the administration of postal affairs; and the intensive connotation of the duplication was so strong that it has survived the loss even of the form of duplication in our "post-haste". In urgent imperative with us a telling monosyllable is more often than not duplicated, "go! go!", "quick! quick!"; the duplication is not marred by the insertion of a brief word of hortatory value such as is seen in "come, oh come!", or even a small verb as in "hurry, do hurry!" Since a principle so ele-

mental is still vivid in a late analytic speech it is not to be wondered at that it is a living agency in an early isolating speech.

Diminutive iteration.—(Refer to 5, 8, 16, 27.) This iteration phase seems quite as frequent in the Samoan as the plural phases, yet it is hard to reconcile the parallel existence of two employments of the same device so different in object. I confess myself unable to comprehend the psychology through which the same machinery is used to express the diminutive and the intensive, to blow hot and cold. Comparison with our English use, which in other phases has established such agreeable confirmation, here proves misleading. At first glance we see many of our English duplication forms as diminutives, but on closer examination the conditions are seen to be so diverse as to render valueless any inference from the analytic to the isolating. We must realize that our own frequent duplication diminutives are diminutive not by reason of their duplication, but through the way in which they are used, that the diminutive connotation is not in the form but in the manner, that it is altogether external and not internal. The English iteration diminutives are found in or have persisted from the baby talk, the puny speech through which infancy acquires language. If the vocables of the nursery are all diminutives, part of this is due to the specific use of the diminutive to express affection; this is noted to recur at a later seasonal relapse to the instincts of unreasoning brain when the barbarism typified by "oos ickle ducky is oo?" serves as an eminently satisfactory speech to one, or at most two, even though mawkish to all others except such as see a certain philological interest in identifying therein a return to type. In the iteration diminutives of baby talk there is a more or less conscious effort on the part of the grown up to scale things down to the measure of this most recent fellow citizen, it is the fathom fostering the ellwand. Such is by no means the external condition under which the iteration diminutives find employment in Samoan. The diminutive sense is internal and not exterior, it lies in the form itself as differentiating the derived word from its principal. The diminutives run through the whole range of the speech, they are words of the adult in his formal allocutions upon the town green as well as addressed to the children at home. It is to be said in addition that the Samoan, for all his tenderness toward children, has not recognized the necessity of crumbling his speech for their com-

prehension. It has been my pleasure to enjoy abundant opportunity of studying the inner life of the island home, yet my note books disclose no record of baby talk. It may well be that a speech of monosyllables needs no reduction, certainly none is convenient, and therefore each such underlying monosyllabic unit is as easy for the child brain to grasp and to hold as it is for the adult intelligence to employ.

We have seen how easily the intensive iteration is shown to be an extension of the plural. In the same way we may derive the formative iteration by extension from the intensive. Thus, with a few exceptions for which we still find it difficult to account, all our iteration forms reduce in the last analysis to signs of plurality of action and of the diminutive, two sets of meaning which in the present state of our knowledge do not harmonize readily as effluents from a common source.

Similarly, in beginning a systematic classification of the iteration phases, there has been a temporary value in describing variants under such terms as preduplication, subduplication, induplication and conduplication. But we have seen that these phases, manifest only in stems beyond the monosyllable, amount to nothing more than simple duplication of the active member of the composition forms.

Thus in mechanism and function, in form and use, we return to the most simple and elemental principles, and this is as it should be. Monosyllabism, a convenient illustration rather than fit designation of isolating speech, is at the very beginning of the effort to shape sound into speech. Its methods must be of the simplest, for the intellectual development of its users has a long course to run before it can appreciate the purpose of such a delicate instrumentality as the grammatical system of inflected speech.

It may now be asked why duplication largely does not extend beyond the dissyllabic stem.

A duplicated polysyllable is possible, but the increment is always under the tendency to break off by sheer force of gravity, for the spirit of the language is scantily cordial toward mere length of words or involved piecing together of ideas. Yet the principle remains operative and acquires an interesting special use. A repeated word, that is to say a polysyllabic duplication, adds great emphasis, as is shown in *e fa'avavau fa'avavau lava* the equivalent of our similar "forever and ever". In such a

phrase as *vevela vevela ma'alili* "hot hot cold" the Samoan idiomatically conveys the sense that after continued warmth comes the cold. The absence of connectives or of verb paradiptics which Samoan syntax commonly prescribes is sufficient evidence that these locutions are felt to be duplication just as are *pīpī'i* and *tusitusi*.

I count myself fortunate that so much of my illustration from Samoan sources it has been possible to parallel with English usage, for the infant of the highly organized community stands for a brief space in his evolution on the general plane of the infant community. The English which I have so appreciatively cited is not the English of the rhetoricians, little of it has found lodgment in our dictionaries, but it is English none the less. It bears to our literary style some such relation as the Latinity of Plautus bears to that of Tully's philosophical essays. It is the best English we could have for comparison with the Samoan, for it is the folk speech and not ruled by canons of dainty taste, but under the sway of more elemental laws of construction, laws which, operative in only a crude and unfashionable portion of our English, we find to be the basic laws for the creation of Samoan words. It is because of the recognition of the fact that the law is one for the folk English and for the Samoan, which is all a folk speech, that I have drawn so cordially upon this source of the less dignified English. If argument were necessary to show that this English baby talk is not a mere survival a modern instance occurs, one which shows us a new draft from the ancient storehouse of word-creating activity, one of peculiar interest to our present inquiry because the new vocable is set forth upon its career of activity by the instinct vitality of the form alone with no connotation of sense whatever. Not long ago a song swept this land, swept over seas to every remotest land where the English tongue is used. It owed its hearing to the sensuous charm of the loose-jointed syncope of its African melody, but once heard it owed its life to one new word and to that word only because it was, in the terms of this study, a duplication. "Just because she made them googoo eyes"—that was what won the verdict before the popular Areopagus of a public that has and exerts the power of the pollice verso to damn or to reward. A googoo eye—up to that time of sudden vogue a googoo was a thing or a quality unknown to our English. It seems to argue a primitive, a goo, yet such a thing had never been heard. Where many a more important

candidate for our speech has failed this meaningless dissyllable burst into life. Thus has come to us the googoo eye, savage and barbaric in essence, senseless yet bursting with significance, the popular triumph of duplication, a throw-back, a plebeian reversion to type.

Toward the better comprehension of this type these studies of duplication have been addressed.

WILLIAM CHURCHILL.

III.—NOTES AND QUERIES ON UTOPIAS IN PLAUTUS.

Rohde¹ has traced the development of prose romances in Greek from erotic narrative and from fanciful stories of adventure by land and sea; the latter element in the compound he derives from a peculiar sort of "Reisedichtung", traces of which he finds in the Odyssey, in the adventures of the Argonauts, in the poem of Aristeas, in accounts of travel by Pytheas, Ctesias, and others. In the Hellenistic period ethnographic fiction, as Rohde styles it, became popular: it formed an older stratum in the legends about Alexander attributed to Callisthenes; it served as a framework for the construction of political and philosophical Utopias. Such Utopias appear as a Meropian land in Theopompus's fancy—perhaps under the influence of Plato's Atlantis—, as a country of the Hyperboreans in the fiction of Hecataeus of Abdera, as various happy islands or islands of the blessed located in the north and west, less often in the south and east; fabulous peoples with more or less fanciful names inhabit such regions—the Atacores in the tale of Amometus, the Ophiocani in a story ascribed to one Timocles. The *Ἱερὰ Ἀναγραφὴ* of Euhemerus, and the fantastic adventures of Iambulus are reported in some detail by Diodorus. In the second century after Christ such fanciful stories became the subject of a brilliant parody, Lucian's *Ἀληθεῖς Ἱστορίαι*.

It is apparent from the wide range of experiences in Lucian's parody that the extent of such fiction was much greater than appears from extant fragments and summaries of the Hellenistic period. That the same forces which produced this fiction had some effect upon other types of literature in the same period is a reasonable supposition which has already been confirmed to some extent in the case of comedy. The *Schlaraffenland-motif* of Greek folk-tales, which reappears in descriptions of the islands of the blessed and of other Utopias of this period, has been detected in the old Attic comedy, and in the fragmentary remains

¹ Der griech. Roman² 178-309 (marg., pp. 167-287).

of the later comedy.¹ To the reproductions of this later comedy by Plautus and Terence we should naturally turn for more complete evidence.

I.

Rohde has himself revealed in three passages of a single play of Plautus more or less clear reminiscences of such fiction, or at least of the forces which produced it. The first of these passages (*Trinummus* 549) is very general:² the slave in the play is attempting to prevent the giving away of a farm which constitutes the sole asset of his spendthrift master; he describes the farm as fatally affecting not only the crops and live-stock but the human occupants; Philto, the prospective owner of the farm, retorts:

sed istest ager profecto, ut te audiui loqui,
malos in quem omnis publice mitti decet,
sicut fortunatorum memorant insulas,
quo cuncti qui aetatem egerint caste suam
convenient; contra istoc detrudi maleficos
aequom videtur, qui quidem istius sit modi.

It is obvious that this reference may come from the common store of folk-notions without the intervention of any such literary expression of the idea as, for example, Lucian parodies later (*V. H.* II 5). Indeed the passage shows clearly that Philemon³ was not inspired by the author of any work which Lucian may be satirizing in his description of the islands of the blessed: for Lucian's parody includes a τῶν ἀσεβῶν χῶρος (*V. H.* II 17, 29), knowledge of which would have made unnecessary a contrast with the *fortunatorum insulae* and would have led rather to a direct comparison with such *infortunatorum insulae* as are suggested by Lucian's description.

A suggestion of influence exerted upon Philemon's *Θησαυρός* by any work attacked in Lucian's parody may seem uncalled for; especially when the idea in question is almost a commonplace. But

¹ Zielinski, *Die Märchenkomödie in Athen*. Rohde, *op. cit.* 210 n. (marg., p. 192, n. 4), who refers to Bergk, *Comm. de rel. com. Att.*, p. 140. For the motif in folk-tale cf. Crusius, *Verh. d. Versamml. deutsch. Philolog. u. Schulmänner* 40 (1889) 36 ff.

² Rohde, *op. cit.* 214, n. 1 (marg., p. 200, n. 1).

³ It is of course by no means certain that the passage is from the Greek original. Zemmrich has shown the universality of the conception of islands of the dead in his dissertation: *Die Toteninseln und verwandte geographische Mythen* (Leiden, 1891). But I know of no positive evidence that points to any native source for the idea as it appears in Republican literature.

the necessity for treating seriously such a suggestion is apparent when we note, in the same scene of the same play, what appears to be a very distinct connection between a source of Lucian's parody and, presumably, Plautus's Greek original.¹ Lucian (V. H. I 24) says of the inhabitants of the moon: *τῇ μέντοι γε γαστρὶ ὅσα πῆρα χρώνται τιθέντες ἐν αὐτῇ ὅσων δέονται. ἀνοικτὴ γὰρ αὐτοῖς αὕτη καὶ πάλιν κλειστή ἐστίν. ἔντερον δὲ οὐδὲ ἥπαρ ἐν αὐτῇ φαίνεται ἢ τοῦτο μόνον, ὅτι δασεῖα πᾶσα ἐντοσθεν καὶ λάσιός ἐστιν, ὥστε καὶ τὰ νεογνά, ἐπειδὴν ῥιγῶσιν, ἐς ταύτην ὑποδύεται.* In vs. 422 of the *Trinummus*, Philto, observing that the spendthrift son has sold his house in his father's absence, remarks:

pol opino adfinis noster aedis vendidit;
pater quom peregre veniet, in portast locus,
nisi forte in ventrem filio conreperit.

The situation is the reverse of that in Lucian. Again the source from which Philemon draws may be only general folk-notions, rather than contemporary fiction.²

The third passage in the *Trinummus* shows clearer traces of Utopian fiction, and suggests a literary tradition.³ The requirements of the plot make it necessary to dress up an impostor who pretends to be bringing two letters from the absent father; unfortunately the father returns just as the impostor is approaching to carry out his trick; the father sees through the trick and amuses himself at the expense of the impostor, who is quite unconscious of the father's identity. In the course of the cross-questioning the father inquires what places he has visited in his travels, during which he pretends to have met the father; the *sycophanta* replies (933 ff.):

omnium primum in Pontum advecti ad Arabiam terram sumus.
—eho an etiam Arabiast in Ponto?—est: non illa ubi tus gignitur,
sed ubi apsinthium fit ac cunila gallinacea.
—sed quid ais? quo inde isti porro?—si animum advortes, eloquar.
ad caput amnis, quod de caelo exoritur sub solio Iovis.
—sub solio Iovis?—ita dico.—e caelo?—atque medio quidem.
eho an etiam in caelum escendisti?—immo horiola advecti sumus
usque aqua advorsa per amnem.—eho an tu etiam vidisti Iovem?
—alii di isse ad villam aiebant servis depromptum cibum.
deinde porro . . . —deinde porro nolo quicquam praedices.

¹ Rohde, op. cit. 209, n. (marg., p. 192, n. 4).

² Rohde, l. c., compares the *κίων θαλαττία* described in Aelian, *Hist. Anim.* I 17.

³ Rohde, op. cit. 256, n. 1 (marg., p. 238, n. 1) refers to the passage as an example of "Lügenberichte von Reisenden".

Rohde is doubtless wisely conservative in seeing in this passage only a parody of the τῶν πλωϊζομένων ψευδολογία καὶ τερατεία; he implies, perhaps, that there is no connection with contemporary literature. Possibly I am misled by the Euhemeristic turn at the end of the passage—Jupiter as slave-master dispensing rations at his farm—but in any case there are a few features that remind one of Euhemerus's narrative. Diodorus (V 41 ff.) reports: περὶ τῶν κατὰ τὴν μεσημβρίαν νήσων τῶν ἐν Ὠκεανῷ τῆς Ἀραβίας τῆς πρὸς ἀνατολὴν κεκλιμένης καὶ προσοριζούσης τῇ καλουμένῃ Κεδρωσίᾳ. (4) ταύτης δὲ κατὰ τὰς ἐσχατίας τῆς παρωκεανίτιδος χώρας κατ' ἀντικρὺ νῆσοι κείνται πλείους, (42, 4) ἔχει δὲ ἡ Παγχαία καθ' αὐτὴν πολλὰ τῆς ἱστορικῆς ἀναγραφῆς ἄξια (5) πόλις δ' ἐστὶν ἀξιόλογος ἐν αὐτῇ, προσαγορευομένη μὲν Πανάρα, εὐδαιμονία δὲ διαφέρουσα. οἱ δὲ ταύτην οἰκοῦντες καλοῦνται μὲν ἰκέται τοῦ Διὸς τοῦ Τριφυλίου, (6) ἀπὸ δὲ ταύτης τῆς πόλεως ἀπέχει σταδίου ὡς ἐξήκοντα ἱερὸν Διὸς Τριφυλίου, κείμενον μὲν ἐν χώρᾳ πεδιάδι, (43, 2) πλησίον γὰρ τοῦ τεμένου ἐκ τῆς γῆς ἐκπίπτει τηλικαύτῃ τὸ μέγεθος πηγὴ γλυκέος ὕδατος ὥστε ποταμὸν ἐξ αὐτῆς γίνεσθαι πλωτόν. (44, 1) ὁ δὲ ναὸς ὑπῆρχεν ἀξιόλογος (2) . . . ἀπὸ δὲ τοῦ ναοῦ δρόμος κατεσκευάστο, (3) . . . ἐπ' ἐσχάτῳ δὲ τοῦ δρόμου τὰς πηγὰς ἔχει λάβρως ἐκχεομένας ὁ προειρημένος ποταμός. ὀνομάζεται δὲ ὁ ποταμὸς οὗτος ἡλίου ὕδωρ. (5) τὸ δ' ὑποκείμενον πεδίων ἐπὶ σταδίου διακοσίου καθιερωμένον ἐστὶ τοῖς θεοῖς, μετὰ δὲ τὸ προειρημένον πεδίων ὄρος ἐστὶν ὑψηλόν, καθιερωμένον μὲν θεοῖς, ὀνομαζόμενον δὲ Οὐρανοῦ δίφρος καὶ τριφυλίου Ὀλυμπος. (46, 3) μυθολογοῦσι δ' οἱ ἱερεῖς τὸ γένος αὐτοῖς ἐκ Κρήτης ὑπάρχειν, ὑπὸ Διὸς ἡγμένοις εἰς τὴν Παγχαίαν, ὅτε κατ' ἀνθρώπους ὦν ἐβασίλευε τῆς οἰκουμένης. There is to be sure little direct connection between the "water of the sun" that becomes a navigable river with only a plain separating it from a mountain called the δίφρος of Uranus (obviously also the seat of Triphylian Zeus), and the river in our passage that rises from the *solium* of Jupiter in mid-heaven; but there is enough resemblance to warrant the suggestion that Philemon, if we may safely ascribe the verses to him, was as likely to be drawing from a literary source as from any "ἐμπορικὰ διηγήματα".

2

One other passage in the same play is recognized as a purely Utopian reference, although the interpretation of it has been necessarily vague. The verse in question (928) immediately precedes the passage which has just been discussed. The father, before asking about the travels of the impostor, inquires where

he left Charmides, from whom he pretends to be bringing letters. The question and the answer are given thus in the Palatine MSS:

—sed ipse ubi est?—pol illum reliqui ad Rhadamantem in Cecropia insula.

The variations in B are slight, but important in one respect: that MS reads *ihadamante* and *Cecropio*. The verse as it stands is impossible: it exceeds the limits of a trochaic septenarius. Efforts to emend it were put forth early in the history of modern study of the text. Meursius, regardless of metrical difficulties, simply changed *Cecropia* to *Cercopia* and left the verse hypermetrical; the idea in this reading was carried out better by Guyet, who, accepting *Cercopia*, at the same time expunged *insula*, making the line a satisfactory septenarius. The same idea was expressed in the reading of Fritzsche (*Analecta Plautina*, 9-10), who following Bothe's emendation of *Rhadamantem* to *Rhadamam* (once approved by Ritschl on the analogy of *Calcham* for *Calchantem*: Opusc. V 343 = Prolegg. LXXXVII, cf. Opusc. II 491, n. *Trin.² praef. LXIX), changed *Cecropia* to *Cercopum* and kept *insula* in the verse. Of recent editors Goetz-Schoell in their smaller edition keep the MS-reading, marking the verse as corrupt; so, too, Leo; Brix reads *in Cercopia*, Lindsay in his Oxford text *in Cercopia*, both of course expunging *insula*. (For references to earlier discussions of the verse, cf. Trinummus,³ ed. Ritschl-Schoell, appendix critica on vs. 928).

The argument, in addition to the metrical necessity of the change, which leads to the removal of *insula*, is that in the codex vetus B of Plautus the word *insula* has before and after it a dot; this has led to the suspicion that it is a gloss, a suspicion that is naturally strengthened by the fact that the removal of the word helps to make the line metrically correct. The changes which involve a *Cercopia* rest on the fact that *Cecropia*, so far as we know, could refer only to Athens, an unlikely reference even if *insula* is expunged—leaving the verse metrically imperfect—and out of harmony with *Rhadamantem* if that word refers to Rhadamanthus, though this has not been regarded as certain. The change to *Cercopia*,¹ or *Cercopum insula*, has some tangible support: we hear elsewhere of an island of the Cercopes, typical swindlers of

¹ *Cercopia* and *Cecropia* are easily confounded: Hesychius s. v. Κέρκωψ explains Κέρκωψ. A few modern scholars, indeed, connect Cecrops and Cercops: cf. Roscher, *Lex. Myth.* II 1022-3 s. v. *Kekrops*, and the ingenious theory which von Prott has left in outline in his posthumous notes (*Archiv für Religionswissenschaft* IX [1906] 89): he thinks Cecrops was a sublimated Cercops.

folk-tale (Lobeck, *Aglaoph.* 1302; Roscher, *Lex. Myth.* II 1166 s. v. Kerkopen), changed into monkeys (Xenagoras ap. Harpocr. s. v. Κέρκωψ, and schol. ad Lucian., p. 181, 6 Rabe; Ovid, *Metam.* XIV 90-100). Such a reference is not inappropriate in the context (cf. Roscher, *Lex. Myth.* II 1172), but if *Rhadamanthem* alludes to Rhadamanthus we have no evidence of any association of the judge in the other world with the island of the Cercopes. Such are the difficulties: they led Ostermayer (*De historia fabulari in com. Plaut.* 53-4) to refrain from any interpretation and to express no positive opinion other than that the verse comes directly from the Greek original.

My own study of the passage has not led to any definitive settlement of the reading or of the interpretation, but several new points of view and some fresh evidence seem worthy of consideration. In the first place the seclusion of *insula* by dots in B (note that the same MS has *Cecropio*) may be significant: it is evident that Lindsay would argue that the original reading was *Cercopio*, easily corrupted to *Cecropio*, that *insula* is a gloss transferred to the text, and that *Cecropio* was changed in some MS to *Cecropia* to harmonize with *insula*. This may be a correct explanation of the variant readings, of the hypermetrical verse, and of the dots in B. But, if we admit the possibility of a rather early corruption in the text, our interpretation of its present condition may be very different but equally plausible. The significance of the dots in B is far from certain; a cretic word is too natural an ending of such trochaic verses to be hastily ejected; the dots may be merely an indication of the hypermetrical verse, and of a sensitiveness to metrical accuracy on the part of a careful copyist. At any rate we must leave open the question raised by this peculiarity of one MS.¹

Furthermore, investigation of Greek proper names fails to show the existence of any other word than Rhadamanthus which has the same stem, or at least which is not immediately connected with Rhadamanthus; and the appearance of Rhadamanthus in Utopian fiction, combined with the Utopian atmosphere of the passage, makes it extremely probable that there is no serious corruption in this word, and that no other person is intended in this reference.

Now, once granting the certainty of Rhadamanthus as the person referred to, any reference to the island of the Cercopes

¹ In C, according to the facsimile, *insula* appears at the beginning of the next line, but C does not preserve the division by verses.

becomes extremely improbable; there is no connection between Rhadamanthus and these swindlers of folk-tale in extant allusions to the story, nor is there any point of contact between the two inherent in what we know of either. Add to this that the geographical references in the immediate context are consistently to Arabia or the vicinity,¹ and it becomes clear, to my own mind at least, that if we can find any evidence associating Rhadamanthus with Arabia, it will be reasonable to infer that the phrase *in Cecropio(a)*, or if it be corrupt, whatever once stood in its place, referred to a place imagined to be in the vicinity of Arabia, possibly to an island off the coast.

There does exist evidence of connection between Rhadamanthus and Arabia. The story is earlier than Pliny the Elder (N. H. 6, 158), who, in speaking of Arabian towns and peoples, mentions the Rhadamaei, and says parenthetically: *et horum origo Rhadamantus putatur, frater Minois*; cf. also 157: *Minaei, a rege Cretae Minoe, ut existimant, originem trahentes*. Nonnus, whose indebtedness to Hellenistic sources directly or indirectly is often evident, is more specific (Dionys. 21, 304):

καὶ καλέσας Ῥαδαμᾶνας ἀλήμονας, οὓς ποτε γαίης
Κρηταίης ἀέκοντας ἀπὸ χθονὸς ἤλασε Μίνως
Ἀρραβίνης ἐπὶ πέζαν, ἐπέφραδε νέματι Ῥεΐης
πῆξαι νῆμα δοῦρα θαλάσσιον εἰς μύθον Ἰνδῶν.²

Furthermore, the nominative singular suggested by the form in Nonnus should prevent any conservative editor from changing *Rhadamantem* to *Rhadamantum*. Possibly, however, this same form in Nonnus may lead to a revival of Bothe's original emendation *Rhadamam*; the equation *Calchas: Calcham:: Rhadamas: Rhadamam* may be now complete. When the longer and

¹ Vs. 845 is comprehensive; Seleucia is consistently referred to (112, 771, 901); for Arabia, cf. 933 ff. For Arabia in fiction cf. Diodorus V 41 ff. (above, p. 58). The mention of *Κεδρωσία* in Diodorus V 41 (cf. Ausfeld, *Der griech. Alexanderroman* 168 ff.) suggests that *in Cedrosia* (without *insula*) would be fairly satisfactory from a palaeographical standpoint; but *insula* as a gloss would be unexplained except as a mistaken interpretation, and we have no evidence that Cedrosia was near the part of Arabia inhabited by the mythical or historical Rhadamanes or Rhadamaei of Nonnus or Pliny.

² It is worth noting that in Diodorus's account of Euhemerus's story (above, p. 58), Zeus is said to have led the ancestors of the priests of Triphylian Zeus from Crete to Panchaea, which is located in the ocean off Arabia and Cedrosia, and that the Rhadamanes are led (by Rhadamanthus?) from the same place and to the same general region.

more familiar form was substituted by a copyist, the line became unmetrical, and *insula* was set off by dots to indicate the hyper-metric verse. The original reading would have been

—sed ipse ubi est?—pol illum reliqui ad Rhadamam in Cecropia insula.

Lest anybody should be led by the passage of Nonnus to read

—sed ipse ubi est?—pol illum reliqui ad Rhadaman(t)es in Cecropio.

I should note, first, that the construction with *ad* is not fully substantiated by the examples in Lodge, *Lexicon Plautinum* s. v. *ad* III Significatio I D 2 = Vol. I, fasc. I, p. 39, and, secondly, that the 'Ραδαμάνθυος κρίσις is very likely a comic motif (cf. Kock CAF. ἀδείστοι 731, with the passages referred to).

The ejection of *insula* as a gloss, however, and the reading *Cecropio* from the hand of the careful copyist of B are not to be disregarded in our consideration of the possibilities. The geographical reference in either *Cecropia* or *Cecropio* must remain unsettled. But in addition to the authority of B in favor of *Cecropio*, there is a slight bit of evidence which, I think, has been overlooked. Stephanus of Byzantium s. v. 'Ασσός writes: δευτέρα πόλις Αιολίδος κατὰ τὸν Ἑλλάσποντον, ἡ Κεκρόπειον. Now Plautus might turn Κεκρόπειον into *Cecropëum* (Buecheler, Rh. Mus. 41 [1886] 311-313), or even into *Cecropium*, if *Seleucia* represents Σελεύκεια. As a place-name, then, *Cecropium* is not impossible. To accommodate this name the verse must then be read with hiatus and lengthening of the final syllable of *Rhadamantem*:

—sed ipse ubi est?—pol illum reliqui ad Rhadamantem | in Cecropio.

Of such "hiatus mit Längung" Maurenbrecher quotes nineteen examples from the MSS (Hiatus u. Verschleifung im alten Latein, p. 56-7). Whatever may be said against hiatus of this particular sort, it should be noted that in this verse there is special occasion for it: the effect is much enhanced by a long pause after *Rhadamantem*, followed by the unsatisfactory solution of the mystery in the Utopian reference.

I find myself prepared by this study of the various factors to accept without essential change the reading of the copyist of B, and to reject *insula* as a gloss. If the hiatus is ever proved to be an insuperable obstacle, the reading *Rhadamam* and the retention of *insula* may become more desirable. But in either case it seems to me that no conservative editor should change *Cecropio(a)* to

Cercopio(a), or should for a moment question that the reference in Rhadamantem is to the judge of the other world, and that the form of his name comes from a nominative *Rhadamas*.

3

There is at least one other passage in Plautus that has not hitherto been included among these Utopian references. The *Asinaria* opens with a scene in which Demaenetus crosses the stage conducting his slave Libanus. The slave with comical insistence demands that his master shall bind himself by the most solemn oaths to answer his approaching question with absolute veracity. After the required pledges have been given the slave's question is forthcoming and turns out to be simply (31 ff.):

num me illuc ducis ubi lapis lapidem terit?

The conversation continues with a request from the master for enlightenment and with the slave's solution of the riddle:

quid istuc est? aut ubi istuc est terrarum loci?

—ubi flent nequam homines qui polentam pinsitant,

apud fustitudinas ferricrepinas insulas,

ubi vivos homines mortui incursant boves.

—modo pol percepi, Libane, quid istuc sit loci:

ubi fit polenta, te fortasse dicere.

If Demaenetus had left the riddle unexplained, a reader of Plautus would have no difficulty in discovering its meaning. We are not dependent upon this passage alone for evidence that the slave dreaded the task of turning the hand-mill, and that he was chained to his work and clubbed into faithful performance of his duty; nor is the curious periphrasis in vs. 35, by which the leathern whips are somewhat clumsily suggested, at all foreign to Plautus's style.

There is only one lineament in the comic picture that makes one pause: why is this place of torture referred to as the Club-bruisian Ironrattlian *Islands*?

So far as I know, the only effort to account for *insulas* is in the commentary of Ussing on the play: "*insulas molas appellat in pistrino positas, similitudinem rei, ut ex Pompeianis molis apparet, egregie secutus*". If one contents himself with accepting Ussing's view and does not consult the pictures of Pompeian mills, a picture of a simple upper and nether mill-stone rises in one's mind, and by fancying the upper stone as much smaller than the nether, one derives a satisfactory idea of a veritable island in mid-ocean. The hand-mills found in Pompeii, however, do not

so readily suggest islands. In shape like an hour-glass they rest on bases of varying size and form, but usually of the same diameter as the bottom of the hour-glass; underneath mill and basis is a circular pedestal of greater diameter so that the pedestal extends beyond the mill itself on all sides, not however so far in proportion to the height of the mill as to suggest clearly the ocean surrounding an island.¹ It is not certain that Ussing has in mind the separate mills; from his "in pistrino positas" we may infer that he thinks of a number of such mills disposed in a spacious room like islands dotting the surface of the ocean. That this picture may have been in the poet's mind cannot be denied; it may very well have been part of the concrete experience from which he fashions the description in our passage.² My only contention is that an equally important element in the creation is purely fanciful, and that the combination of concrete experience and vivid fancy contributes a large part of the comic effect produced by the description. The fanciful element in the compound was probably suggested by Plautus's Greek source; the realistic element is largely Roman,³ as is clear from the peculiarly Plautine and Latin adjectives *fustitudinae ferricrepinae*. Certainly an effective incongruity arises from the mingling of a very realistic place of punishment with imaginary islands, probably of perfect peace and happiness. The possibility of such a combination will receive some support if the features of the description harmonize with characteristics of Utopian islands; primarily, of course, they will harmonize with the purely realistic experience in the poet's mind: for we should not forget that the poet had himself worked at the mill (*pace* Leo, Pl. Forsch. 61 ff.).

Some of these features may be described negatively as not inconsistent with what we are told about Utopia in other literature. Such, for example, are the dead oxen that attack living men. Utopia is regularly inhabited by paradoxical animals.⁴ Further-

¹ Daremberg-Saglio, Dictionnaire s. v. mola, reproduce a mill that rests in a broad basin and very well suggests an island. For the Pompeian mills cf. Overbeck-Mau, Pompeii⁴ 385-387, Blümner, Technologie I 27.

² The phrasing reminds one of *fui praeferratus apud molas tribunus vapularis* (Pers. 22), and cf. Ps. 1100.

³ The realistic element may have been suggested by the Greek original: cf. Herondas V 32, and the passages quoted from the lexicographers by Crusius (ed. minor,⁴ p. 44); also Hermann-Blümner, Privatalt. 90, n. 7.

⁴ Our sources of information are secondary, and usually simply state that paradoxical animals were a part of the Utopian fiction: so in Aelian, V. H. III

more, Utopia is often identical with the unknown land that receives us after death, and features of terrestrial and aerial Utopias recur in the subterranean *Schlaraffenland* of Hades:¹ grewsome animals in general,² and oxen in particular,³ are characteristic of the underworld Utopia. The forceful antithesis in *ubi vivos homines mortui incursant boves* might harmonize very well with the visits of living men to this Utopian Hades⁴ which were so commonly reported in Hellenistic fiction, both secular and religious, as well as in the older literature. To prevent misunderstanding let me repeat that I do not contend that such points of contact with the Utopias of contemporary fiction and *Volksphantasie* were at all prominent in the poet's mind, but only that the connotation of *insulas* brought about necessarily a certain consistency with the features of the Utopian islands familiar to the poet and instantly associated with *insulas*.

The fanciful names "Clubbruisian, Ironrattlian", so far as they are fanciful, would certainly not be at odds with the Utopian element in *insulas*.⁵

18 of Theopompus's story, Diodorus V 45 of Euhemerus's Panchaea. Diodorus II 58 gives more details, especially about the curious tortoise-like animals, in reporting the adventures of Iambulus; the fanciful creations of Lucian's parody show how constant a feature of Utopia such creatures must have been in Hellenistic fiction: the oxen with horns under their eyes (V. H. II 3) and the horned ox-men, Bucephali (II 44), are in point.

¹ Dieterich, *Nekyia* 25: Als die Vorstellung von dem Totenreich unter der Erde herrschend war, wurden alle jene Herrlichkeiten auch in die Tiefe verlegt, und so hat es ja die attische Komödie so gern dargestellt. Ihr sonnig heiteres Schlaraffenland ist drunten im düsteren Hades.

² Radermacher, *Das Jenseits im Mythos d. Hellenen* 106 ff.

³ Dieterich, *op. cit.* 25, n. 1, refers to the cattle of Helios appearing later in Hades, to Geryoneus and his herd on Erytheia, to Persephone *βουφόρβη*, and to the primitive conception of the god of death as a herdsman. An interesting fragment from Pherecrates's *Κραπαταλοί* (82 K.) is pertinent; the speaker, a toothless old man, complains that no knife has been put in his kit so that he may eat his beef in Hades:

μάχαιραν ἄρ' ἐνέθηκας;—οὐ, —τί μ' εἰργασαι;
ἀμάχαιρος ἐπὶ βόεια νοστήσω κρέα,
ἀνὴρ γέρων, ἀνόδοντος;

⁴ Note the question addressed to Lucian by Rhadamanthus in the island of the blessed (V. H. II 10): ὁ μὲν ἤρετο τί παθόντες ἐτι ζῶντες ἱεροῦ χωρίου ἐπιβαίημεν. Similarly the speaker in a fragment of Ameipsias (23 K.): εἰ μὴ (so the MSS) θανούσιν ἔστι τις τιμὴ κάτω, | καταβῶμεν.

⁵ The names, realistically suggesting actual experience, cannot be precisely paralleled, but the range of names in Lucian suggests that the Plautine adjectives would find congenial company in Hellenistic fiction.

There is a certain measure of positive evidence of affinity with folk-notions of Utopia, or more precisely with the phraseology current in ordinary speech in reference to *Nirgendheim*. This evidence appears in the phrase that introduces the whole discussion: *num me illuc ducis ubi lapis lapidem terit?* In popular usage this where-formula with its paradoxical content introduced references to the land of Nowhere: the evidence is naturally scanty, as is the case with most of the material bearing on folklore in ancient Greece. Crusius in his admirable discussion of Herondas 3, 74-76 (*Untersuchungen zu d. Mimiamben d. Herondas 71 ff.*) has collected the pertinent material without including our passage. In Herondas the relentless school-master exclaims to the incorrigible youngster whom he is flogging:

ἀλλ' εἰς πονηρός, Κότταλ', ὥστε καὶ περνὰς
οὐδεὶς σ' ἐπαινέσειεν, οὐδ' ὅπως χώρας
οἱ μὲν ὁμοίως τὸν σίδηρον τρώγουσιν.

This particular phrase meets us later in Latin literature in Seneca's *Apocolocyntosis Divi Claudii*, in which the emperor on reaching the other world is told that he has come to the place *ubi mures ferrum rodunt* (7).¹ The identification of Utopia with the realm of Hades (which we noted above in another connection) appears again, and expressed in a similar formula, in Callimachus; apparently posing as a Hipponax returned from the dead, the speaker exclaims (*Frgs.* 92, 85):

ἀκούσασθ' Ἰππώνακτος· οὐ γὰρ ἀλλ' ἦκα
ἐκ τῶν ὅκον βοῦν κολλύβου πιπρήσκουσιν.²

¹ Amusing attempts to locate the land where mice gnaw iron may be found in the ancient writers: Rose, *Pseudepigraphus* 334 ff.

² The cheapness of things is a stock feature of *Schlaraffenland*: gold is less valuable to the inhabitants of Theopompus's Utopia than iron to ordinary folk (*Aelian*, V. H. III 18). An interesting parallel to the verses of Callimachus occurs in an epigram by the same author (13 Wil.) if we accept Kaibel's interpretation of *Πελλαίου* in the last verse as meaning a drachma of Pella and so corresponding to *κολλύβου* in the fragment above; the epigram represents a passer-by as conversing first with the tombstone, then with the shade of the deceased, who is called up from the dead:

ἦ ρ' ὑπὸ σοὶ Χαρίδας ἀναπάεται;—εἰ τὸν Ἀρίμμη
τοῦ Κυρηναίου παῖδα λέγεις, ὑπ' ἐμοί.
—ὦ Χαρίδα, τί τὰ νέρθε;—πολὺς σκότος.—αἱ δ' ἀνοδοὶ τί;
—ψεῦδος.—ὁ δὲ Πλούτων;—μῦθος.—ἀπωλόμεθα.
—οὗτος ἐμὸς λόγος ἔμμεν ἀληθινός· εἰ δὲ τὸν ἥδ' οὖν
βούλει· Πελλαίου βοῦς μέγας εἰν Ἀΐδη.

In Hipponax, the model of Herondas and Callimachus, Crusius thinks we should find many such phrases if more of his verses were preserved. One more example of this where-formula Crusius has recovered from a proverb quoted in Aristotle, *Hist. Anim.* IX 161 b: ὅπου αἱ ἑλαφοὶ τὰ κέρατα ἀποβάλλουσιν. Aristotle explains by saying that the deer cast off their horns ἐν τόποις χαλεποῖς καὶ δυσᾱερίτοις. But, as Crusius points out, inasmuch as the female of the deer have no horns to lose, we have here another reference to *Nirgendheim*. Our own verse, it seems to me, is but an echo or parody of this where-formula referring to Utopia.¹

It may with some fitness be objected that the Utopian formula is still appropriate if the *insulae* are the mills: yet the association of the where-formula and of *insulae* with Utopia seems to me to make the interpretation which I have suggested for *insulae* almost inevitable; after the hearer has once heard the mysterious formula that from constant usage must have called up in his mind at once the idea of *Nirgendheim*, the islands in question could hardly escape being identified with the islands of fancy. Nor should we expect our author to miss the opportunity for such an effective incongruity as results from the mental juxtaposition of a place of perfect torture and islands of blessed peace and happiness. These are the *Infortunatorum Insulae*.

4

The evidence of Philemon's interest in Utopias is by no means so complete that we should hastily ascribe to him every Utopian reference in Plautus.² In noting, however, a Utopian passage

The consciousness of the mythical character of the under-world *Schlaraffenland*—a mere ἡδύλογία—is expressed with fine irony (Reitzenstein, *Hellenistische Wundererzählungen* 19, and n. 1, 2). For the interpretation, cf. Kaibel, *Hermes* 31 (1896) 265.

¹ I have not included much that may be pertinent if we restore the where-formula from many references in proverbs and other literature to the land "where asses and wolves fly through the air, where he-goats are milked and cows are saddled": for such material cf. Crusius, *Verh. d. Versamml. deutsch. Philolog. u. Schulmänner* 40 (1889) 36 ff. The where-formula naturally became stereotyped in such proverbial phrases as Petronius's *facile est autem ubi omnia quadrata currunt*, and the paradoxical idea without the "where" is very frequent, as in Petronius's *dices hic porcos coctos ambulare*. From such colloquial phrases and proverbs Crusius reconstructs a great many features of *Schlaraffenland* as the Greeks and Romans conceived it.

² Least of all a mere reference to "islands" such as we have just discussed in the *Asinaria*. Yet I may be forgiven for reminding myself and others that Demophilus, to whom the original of the *Asinaria* is ascribed in the prologue

from the Aulularia, we may well bear in mind that Blass ascribes to Philemon the fragments in the recently edited Hibeh papyri which are supposed to be from the Greek original of the Aulularia.¹ The lines are spoken by a slave after he has secured possession of a pot of gold (701-702):

Picis divitiis, qui aureos montis colunt,
ego solus supero.

The full treatment of the passage by Fleckeisen in JHB. 143 (1891) 657 ff. makes further discussion unnecessary.

HENRY W. PRESCOTT.

UNIVERSITY OF CALIFORNIA.

(vs. 11), is otherwise unknown (but cf. Fleckeisen, JHB. 97 [1868] 213; also Bergk, Rh. Mus. 34 [1880] 313; Wilhelm, Urkunden Dramatischer Aufführungen 128), and that in earlier days efforts were made to substitute *Diphilus* for *Demophilus* (cf. Asin. ed. Goetz-Schoell, praef. XIX and *apparatus criticus* on vs. 11; Ritschl, Opusc. II 683 n.***). Certainly as much (perhaps no more!) may be said for substituting *Philemo*, especially as the substitution requires no further changes to suit the metre, as the change to *Diphilus* does. The striking similarity between the prologues of the *Trinummus* and of the *Asinaria* (especially Asin. 8-12 and Trin. 16-21, in which the points of resemblance cannot be paralleled from other prologues: cf. Leo, Pl. Forsch. 181-183) cannot of course be used as evidence, for these passages came from Plautus or a later source; but the similarity is more easily explained if there is an association of ideas formed by the fact that the Greek author of the two plays is the same person. Nor is the dissimilarity between the two Latin plays an argument against common authorship, though a careful study might reveal in style or in structure positive evidence for or against common authorship. There is, however, not the slightest trace of corruption in vs. 11 of the prologue, so that the error, if there was one, arose early in the transmission of the text, and all traces of it disappeared. Did an original *pilemo* become *deipilemo* (cf. *deicam* of the previous verse) and then *deimopile* or *demopile*, and so *demophilus*? Or is the present reading a survival of disputed authorship resulting in the fusion of the names of the two claimants, *Diphilus* and *Philemon*: they are mentioned together in Most. 1149, and the reading has suffered in a way that may suggest possibilities in our own verse—*dephilo aut philomontes*.

¹Cf. Leo, *Hermes* 41 (1906) 629, and Blass's rejoinder, *Rh. Mus.* 62 (1907) 102.

IV.—SIGMATISM IN GREEK DRAMATIC POETRY.

Euripides' excessive use of the letter sigma attracted the attention of the comic poets of Athens and has continued to be the subject of comment in nearly all annotated editions of his plays.

Plato, the comic poet, Heortae, frag. 7, Meineke:

εὐ γέ σοι γένοιθ', ἡμᾶς ὅτι
ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου.

Eubulus, Dionysius, fragmenta 2 and 3:

Εὐριπίδου δ' ἔσωσας ὡς ἰσασί σοι,

.....
Παρθενεύσεις ἔξεις μοι χάριν,
καὶ τοῖς ἐμοῖσιν ἐγγελῶσι πῆμασιν
τὰ σίγμα συλλέξαντες.

Eustathius to the Iliad 896, 56:

καὶ ἡ κωμῳδία μετὰ τὴν εὐρεσιν τῆς χρήσεως τοῦ τ' ἀντὶ τοῦ σ' ἐπισημαίνεται χαίρειν
ὡς ἀπαλλαγείσα τῶν σιγμάτων Εὐριπίδου.

To the Iliad 1170, 54:

ὁ φιλοσίγματος Εὐριπίδης κόσσαβον ἐν δυσι σσ γράφει, ὅτι δὲ τῷ σ' ἔχαιρεν
Εὐριπίδης.

and to the Odyssey 1379, 58:

ὁ τοῦ σίγμα ἦχος λυπεῖ ὥς ἐν τῷ ἔσωσά σ' ὡς ἰσασι καὶ ἐξῆς τὸ τοῦ Εὐριπίδου.

The verse especially ridiculed is Medea 476:

ἔσωσά σ', ὡς ἰσασιν Ἑλλήνων ὅσοι.

Barnes, in his note to this verse, says, "Versum vero hunc Euripidis ob frequentiam τοῦ σίγμα a Poetis Comicis irrisum, mirisque aliquando in Athenis Theatro cachinnis exceptum aiunt". A similar note could be quoted from Porson, Schaefer,¹ and Elmsley, and from nearly all the various editions down to the edition of Professor Allen revised by Professor Moore, which has this note to the same verse: "A noteworthy example of Euripidean sigmatism".

¹ Schaefer's comment is in a note to Dion. Halicar., De Comp. Verb. 100-7. "Nemini opinor ignotum esse, quantum antiquis Atticis displicuerint Euripidis σίγματα; quem et Plato et Eubulus ob hanc causam deriserunt". Schaefer quotes this note from the previous edition of Jacob Upton.

The consensus of opinion of commentators is that Euripides was peculiar in his fondness for the letter sigma and that *ὁ φιλοσίγματος Εὐριπίδης* and "Euripidean sigmatism" are proper designations of a fact; also that Greek Comedy ridiculed and avoided this sigmatism.

The purpose of this paper is to study the use of sigmatism in the complete plays of Aeschylus, Sophocles, Euripides, and Aristophanes, and to see whether the phrase "Euripidean sigmatism" is a correct or a misleading one.

The particular verse most quoted is *Medea*, 476:

ἔσωσά σ', ὥς ἰσασιν Ἑλλήνων ὄσοι.

Here we have seven sigmas, six in the first seven syllables and one in the last. As this is the most famous example, I shall for purposes of comparison make this the standard of sigmatism.

AESCHYLUS.

Aeschylus has thirty-six verses with seven sigmas, and seven verses with more than seven. Noteworthy examples are:

P. V. 679: *δοσοις δεδορκῶς τοὺς ἐμὸνς κατὰ στίβονς.*

840-2: *σαφῶς ἐπίστασ', Ἴόνιος κεκλήσεται
τῆς σῆς πορείας μνῆμα τοῖς πᾶσιν βροτοῖς.
σημεῖά σοι τάδ' ἐστὶ τῆς ἐμῆς φρενός.*

Seventeen sigmas are thus crowded into three verses.

Sep. 125: *δορυσσοῖς σαγαῖς πύλαις ἐβδόμαις.*

This lyric verse of ten syllables has as many sigmas as the trimeter in *Med.*

Per. 144: *πῶς ἄρα πράσσει Ξέρξης βασιλεύς.*

406: . . . *Περσίδος γλώσσης ῥόθος.*

Ag. 338: *εἰ δ' εὖσεβοῦσι τοὺς πολισσοῦχονς θεοὺς.*

1399: *θανμάζομέν σου γλώσσαν, ὥς θρασύστομος.*

Here seven sigmas are crowded into four feet, while there are but six in the same number of feet in the ridiculed verse of Euripides.

Eumen. 754: *ὦ Παλλὰς, ὦ σώσασα τοὺς ἐμὸνς δόμονς.*

This verse so closely resembles in its sigmatism the verse in the *Medea* that we can hardly think that a comic poet was in good faith when he ridiculed this verse in Euripides, since he must have been familiar with the similar sigmatism of Aeschylus. This verse in *Eumenides* denotes the extreme of gratitude and devotion felt by the rescued Orestes, so that if sigma by its hissing could have

denoted anger or contempt the poet would not have used it; thus the tone read into the sigmas of Medea 476 is false. Earle, in his edition of the Medea, says of verse 476, "The hissing in this and the following verse caused by the frequent sigmas is quite probably meant to be expressive of the speaker's contempt."

SOPHOCLES.

Sophocles has forty-two verses with seven sigmas, eight with eight, and four with nine.

Striking examples of sigmatism are:

Ai. 390: τοὺς τε δισάρχας ὀλέσας βασιλῆς.

Here in eleven syllables are found nine sigmas.

El. 775: προσῆλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγώς.

O. R. 425: ἂ σ' ἐξιώσῃ σοὶ τε καὶ τοῖς σοῖς τέκνοις.

940: τῆς Ἰσθμίας στήσουσιν, ὡς ἠὲ δ' ἔκει.

1507: μὴδ' ἐξιώσῃς τάσδε τοῖς ἐμοῖς κακοῖς.

Phil. 734: μὲν ἄλγος ἴσχεις τῆς παρεστῶσης νόσου;

O. C. 411: τῆς σῆς ὑπ' ὀργῆς, σοῖς ὅταν σῶσιν τάφοις.

1342: ὥστ' ἐν δόμοισι τοῖσι σοῖς στήσω σ' ἄγων.

This verse has more sigmas than the one in the Medea, and has seven in seven consecutive syllables, while the Medea has but six in the same number. It is inconceivable that Sophocles would have written this verse for production before an audience that had already voiced its displeasure at a less pronounced sigmatism. Evidently the tradition that the verse in Euripides was received with mockery must have originated long after the production of the Medea. No poet so popular as Sophocles would have adopted the mannerism of another, a mannerism already offensive to the public. The tradition is accordingly false.

EURIPIDES.

Euripides has one-hundred-fifty-eight verses with seven sigmas, thirty-nine with eight, five with nine, and two with ten. The two verses with ten are tetrameters and are Or. 1553, Phoen. 594. In neither of these verses is there a marked sigmatism, as the extra syllables more than compensate for the extra sigmas.

Good examples of sigmatism are:

Alc. 241: λείψων βασιλέως, ὅστις ἀρίστης —.

Bacch. 443: ἄς δ' αὖ σὺν Βάκχας εἰρξας, ἄς συνήρπασας.

Hel. 889: εἴτ' αὖ μεθ' Ἡρας σῶσα σὺν σῶσω βίον.

Had the verse in the *Medea* been derided for its sigmatism, Euripides could never have dared to employ for the same theatre the sigmatism of this verse in the *Helena*.

- Heracl. 25: τοὺς κρείσσονας σέβοντες ἐξείργουσι γῆς.
 432: ἤδη πρὸς ἅκταις ὄντες ὥς σεσωσμένοι.
 H. F. 524: ὥς ἄσμενός σ' ἐσείδον ἐς φάος μολών.
 I. A. 12: τί δὲ σὺ σκηνῆς ἐκτὸς ἄισσεις;
 909: πρὸς γενειάδος δέ, πρὸς σῆς δεξιᾶς, πρὸς μητέρος.
 Ion, 386: σὺ δ' οὐτ' ἐσωσας τὸν σὺν ὃν σῶσαι σ' ἐχρήν.

This verse just quoted must antedate the ridicule of *Medea* 476.

- 806: σκηναὶ ἐς ἱερὰς τῆσδε λαθραίως πόσις.
 Cycl. 379: δισσοὺς γ' ἀθρήσας κάπιβαστάσας χεροῖν.
 295: παῖδας περισσῶς ἐκδιδάσκεισθαι σοφοῦς.
 Med. 691: τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.
 1149: παίδων μνσαχθεῖς εἰσόδους · πόσις δὲ σός.
 Or. 450: μετάδος φίλοισι σοῖσι σῆς εὐπραξίας.
 1553: πρὸς κακῶς πράσσοντας, ὥς σὺ νῦν. Ὁρέστα, δυστυχεῖς.

This verse has ten sigmas, but its length makes the sigmatism very mild.

- Phoen. 1089: ἐλθοῦσα τέρψω, τῆσδε γῆς σεσωσμένης.

It seems to me that the most strongly marked sigmatism in Euripides is found in I. T. 765:

- τὸ σῶμα σῶσας τοὺς λόγους σώσεις ἐμοί.

Here are nine sigmas in nine consecutive syllables, and in none of these syllables is the hissing of sigma stopped by its being pronounced in conjunction with another consonant. This verse has all this hissing, yet there can be no notion of "anger" or "contempt" thought of. To anticipate now a point to be discussed later, there are no double sigmas here and none of the sigmatism is of the sort that could be modified by the substitution of double tau. As the *Rhesus* evidently belongs to a later age than the other plays in the editions of Euripides, we might expect the criticism of Plato and Eubulus to be evident in a restricted use of sigma, but the sigmatism of the *Rhesus* does not differ from that of the genuine plays. Cf. *Rhesus* 866:

- οὐκ οἶδα τοὺς σοὺς οὐς λέγεις Ὀδυσσεάς.

ARISTOPHANES.

The one definite thing in comments on sigmatism is that Attic Comedy would have none of it, so it is natural to expect a marked falling off in the sigmatism of Aristophanes, but instead of that there is a decided increase.

Aristophanes has one-hundred-twenty-five verses with seven sigmas, twenty-three with eight, six with nine, and two with ten. If we compare this with Euripides, we shall see that he has more verses with nine sigmas in eleven plays than Euripides has in nineteen, and that he has an average of eleven verses with seven sigmas in each play, while the average of Euripides is but eight. Although the plays of Aristophanes abound with parodies of Euripides, and he is often introduced speaking, not a single sigmatic verse is used in a parody of his plays or put in his mouth. Thus we are certain that Euripides lived and died and the *Frogs* was produced before anyone had seriously raised the issue of his use of sigma, else Aristophanes, ever on the alert for anything to fling at Euripides, would have introduced him hissing with sigmas. The following examples will illustrate Aristophanes' use of sigma:

- Nub. 554: ἐκοτρέψας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς.
 926: ΑΔ. ἧς ἐμνήσθης. ΔΙΚ. τῆς σῆς, πόλεως θ' ἦτις σε κτλ.
 959: ἀλλ' ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρηστοῖς στεφανώσας.
 Vesp. 557: . . . στρατιᾷς τοῖς ξυσσίτοις κτλ.
 672: σὺ δὲ τῆς ἀρχῆς ἀγαπᾷς τῆς σῆς τοὺς ἀργελλόφους.
 Pax, 867-9: ἔσωσα τοὺς Ἑλληνας, ὥστ'
 ἐν τοῖς ἀγροῖς
 ἅπαντας δντως ἀσφαλῶς —.
 1101: ὥς οὐτος φοβερὸς τοῖς σπλάγχχνοις ἐστὶν ὁ χρησμός.
 Av. 629: ἐπανήσας δὲ τοῖσι σοῖς λόγοις.
 1279: ὅσους τ' ἐραστὰς τῆσδε τῆς χώρας ἔχεις.
 Lys. 955: τῆς καλλίστης πασῶν ψευθεῖς.
 Thes. 61: συγγογγυλίας καὶ συστρέψας. Cf. Lys. 975.
 Ran. 391: τῆς σῆς ἑορτῆς ἀξίως.
 547-8: πνὺ πατάξας μούξεκοψε
 τοὺς χοροὺς τοὺς προσθίους;
 999-1000: συστείλας, ἀκροισι
 χρώμενος τοῖς ἰστίοις.
 1033: Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς, Ἡσίοδος δὲ
 γῆς ἐργασίας.

This especially striking example of sigmatism, ten sigmas in one verse and three in the next two words, is found in the scene in *Hades*, where the speakers are Dionysus, Aeschylus and Euripides. These sigmas are spoken not by Euripides but by Aeschylus. Aristophanes must have used them in entire ignorance of the fact that repeated sigmas were to be carefully avoided, and that their free use was a decided defect in the style of Euripides. No better proof could be found for the belief that the aversion to

sigmatism is a figment of later erudition, and that the creative dramatic poets had no conception of such a thing.

Plutus, 223: τοὺς ξυνγεώργους κάλεσον, εὐρήσεις δ' ἰσως κτλ.

1201: ἤξει γὰρ ὁ νεανίσκος ὥς σ' εἰς ἐσπέραν.

In the much-criticised verse of the *Medea* six sigmas are used in seven syllables; Aristophanes has here put the same number into five. This verse in the *Plutus* is no parody, but is in the poet's own style, so that it is certain that the quips of comedy must have been unknown or ignored for many years after the death of Euripides. This single verse in itself is sufficient answer to all that is implied by the phrase "Euripidean sigmatism".

The results thus far obtained are as follows:

Aesch.	has	43	verses	with	7	or	more	sigmas,	an	average	of	6	+	to	a	play.
Soph.	"	54	"	"	"	"	"	"	"	"	"	"	"	8	—	"
Eurip.	"	214	"	"	"	"	"	"	"	"	"	"	"	11	+	"
Aristoph.	"	156	"	"	"	"	"	"	"	"	"	"	"	14	+	"

However, it is of little importance whether a writer has a few more or a few less, and one need not give statistics or discuss differences in the use of sigma, when we have such examples as these:

Eum. 754: ὦ Παλλὰς, ὦ σώσασα τὸν ἐμὸν δόμον.

O. C. 1342: ὥστ' ἐν δόμοισι τοῖσι σοῖς στήσω σ' ἄγων.

Plutus, 1201: ἤξει γὰρ ὁ νεανίσκος ὥς σ' εἰς ἐσπέραν.

Med. 476: ἐσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι.

It is perfectly clear that the sigmatism of all four of these poets is essentially the same, and that while certain poets showed their poetic dexterity by writing asigmatic verses (Athenaeus 455 c), the four great dramatic poets had no aversion to the free use of sigma.

Eustathius has this comment to *Iliad* 813, 43 ff.:

Αἰλῖος δὲ Διονύσιος ἱστορεῖ τοὺς κωμικοὺς μάλιστα ἐκκλίνειν πᾶν τὸ ἔχον σιγμὴν . . . λέγει δὲ καὶ ὅτι Περικλέα φασὶ πρῶτον ἐκκλίνειν τὸν διὰ τοῦ σ σχηματισμὸν τοῦ στόματος ὡς ἀπρεπῆ καὶ πλατὴν, γυμναζόμενον αἰεὶ πρὸς τὸ κάτοπτρον.

This would lead to the belief that the fashion, said to have been set by Pericles and presumably so universally followed by the comic poets of the next generation, was a fashion steadily growing into favor, so that we are to expect that we can trace a diminishing use of sigma in the later plays of Sophocles and Aristophanes, if not in those of "sigma-loving" Euripides. However, it is just in the *Oedipus Coloneus*, the last play of Sophocles, and *Plutus*, the last of Aristophanes, that we find the most pronounced

sigmatism. Either the tradition is false, or the fashion set by Pericles was ignored by these dramatic poets. As they wrote for popular approval they could hardly have ignored a canon of taste emanating from Pericles. The tradition concerning Pericles is probably false, and the facts show that the comic poets used sigma quite as freely as any one of the four poets studied. In proportion to their bulk the *Fragmenta Comico-rum Graecorum* show just as free use of sigma as do the plays of Euripides.

The following examples quoted from Meineke will suffice :

Theopompus, Hedychares I :

καὶ στήτ' ἐφεξῆς κεστρέων νῆστις χορός.

Nicophon, Aph. Gon. I :

σέρφους ἰσως, σκώληκας, ἀκρίδας, πάρνοπας.

Antiphanes, Epiclerus 4 :

οὐδεῖς, κακῶς δὲ πᾶς τις ὅς σοφῶς λέγει.

Exactly the sigmatism of Medea 476.

Philoth. I, 10 :

κεστρένς, λεπισθενίς, πασθενίς στραφεῖς, χρωσθενίς.

Here ten sigmas are crowded into a very cramped trimeter, which in prose would be read as eleven syllables. No verse in the four poets studied heaped up sigmas in the way this verse heaps them.

Eubulus, Pan. 4 :

ἐν λεπτοπήνοις ὕφεσιν ἐστῶσας, ὄσας.

This is the poet who made fun of the sigmas of Euripides, yet he out-sigmas Euripides in this verse, putting seven sigmas in the space Euripides gave to six.

Fabulae Incertae XIX (Eubulus) :

ταῖς ξυστίσιν ταῖς χρυσοπάστοις στρώννυνται.

No verse in Euripides crowds more sigmas into the same space.

Nicostratus, Syrus 2 :

φασὶ στενωπὸν εἰς στενὸν στήσαι τινας.

Alexis, Gal. I, 4 :

ὥς φασ', Ἀρίστιππος σοφιστῆς εὐφνῆς.

Hel. 1 :

ὥς ὅστις αὐτῆς τῆς ἀκμῆς τῶν σωμάτων.

Cyc. 5 :

στήσας, συνάψας καρπίμοις κισσοῦ κλάδοις ἐστεψα.

Diodorus, Epik. 25 :

εἰς τὰς θυσίας ταύτας παρασίτους.

Amphis., Dith. II, 2 :

ὥς ἐστ' ἐραστής, ὅστις.

The sigmatism of Medea 476.

These quotations are sufficient to show that the comic poets do not materially differ in their usage of sigmatism from the four poets studied above. It seems impossible that a theory so wide of the facts could ever have originated. The free use of sigma in both tragic and comic poetry might lead to the belief that something else is intended than the sigmatism I have investigated, and that it is the use of double sigma for double tau that is meant, but in no one of the passages ridiculed in Euripides is there a single verse where double tau might be used for double sigma, and in the discussion of this matter by Dionysius of Halicarnassus in *De Comp. Verb.* 100:

ἄχαρι δὲ καὶ ἀηδὲς τὸ σ, καὶ εἰ πλεονάσειε, σφόδρα λυπεῖ· θηριώδους γὰρ καὶ ἀλόγου μᾶλλον ἢ λογικῆς, ἐφάπτεσθαι δοκεῖ φωνῆς ὁ συριγμός. Τῶν γοῦν παλαιῶν σπανίως ἐχρῶντό τινες αὐτῷ καὶ πεφυλαγμένως· εἰσι δὲ οἱ ἀσίγμους ῥῥᾶς ὅλας ἐποίουν, there is no mention of double sigma, but it is the sigmatism here studied which is condemned.

It is Lasus¹ of Hermione, the so-called teacher of Pindar, who won a certain kind of fame by producing asigmatic verses; but it was evidently a species of poetic gymnastics such as was later achieved by the poets of the *Ἰλιάς λειπογράμματος* and the *Ὀδύσεια λειπογράμματος*, where the trick was to write the first book of each poem without α, the second without β, and so on.² Pindar seems to have had no aversion to sigma, as these few examples will show:

- O. VII, 34: βασιλεὺς ὁ μέγας χρυσέαις νηφέδεσσι.
68: ἐξοπίσω γέρας ἔσσεσθαι.
XII, 16: Κνωσίας σ' ἄμερσε πάτρας.
P. III, 70: ὃς Συρακόσσαισι νέμει βασιλεὺς πραῆς ἀστοῖς.
IV, 27: μήδεσιν ἀνσπάσαντες ἁμοῖς.
60: χρησμὸς ὠρθωσεν μελίσσας Δελφίδος.
VIII, 80: νίκαις τρισαῖς, ὧ' ῥιστόμενες, δάμασας.

Here eleven syllables have nine sigmas.

- XII, 16: σνλάσαις Μεδοίσας νίδς Δανάας.
N. VII, 72: γλῶσσαν, ὃς ἐξέπεμψας παλαισμάτων.
I. II, 35: δισκήσαις ἀκοντίσσαιμι τοσοῦθ' ὅσον.

Pindar is clearly not of those who shrank from sigmatism. Homer was a great source of sorrow to Eustathius because of his too free use of this despised letter (cf. any of the passages quoted above). If Homer, Pindar, Aeschylus, Sophocles, Euripides,

¹ Athenaeus 455 c.

² Suidas, sub Νέστωρ Λαρανδεὺς ἐκ Λυκίας.

Aristophanes and the Comic Poets knew nothing of the necessity of avoiding sigma, or at least did not put this knowledge into practise, there seems to have been a large field exempt in this regard from the working of the precepts of Dionysius of Halicarnassus and the later commentators.

CONCLUSION.

The origin of the belief that the comic poets carefully avoided the free use of sigma and that Euripides was a peculiar sinner in this regard is to be found in the passages first quoted above, where Plato and Eubulus make a joke out of the sigmas of *Medea* 476. It was only a joke, and Eubulus himself did not shrink from a more lavish use of sigma, as has been already shown; while Plato, in the very play in which he raises a laugh at the sigmatism of Euripides, has a verse with exactly the same number of sigmas as the verse ridiculed, *Heortae*, frag. 5, Meineke:

καὶ τὰς ὀφρῦς σχάσασθε καὶ τὰς δμφάκας.

This is another of the jokes in regard to Euripides from the comic poets which has found its way into the learning of later ages; and that which was only a bit of nonsense, and intended as such, has been received as a piece of genuine literary criticism.

The phrases *ὁ φιλοσίγματος* and "Euripidean sigmatism", which rest on the assumption that Euripides in a peculiar way marred his style by an excessive use of sigma, have no basis of truth to support them. Here is one more illustration of the way the reputation of Euripides has suffered by scholars taking as sober fact an empty joke of the comic stage.

NORTHWESTERN UNIVERSITY.

JOHN A. SCOTT.

V.—THE ETYMOLOGY OF ΠΡΕΣΒΥΣ.

The Vedic noun *purogavá* is usually translated by 'leader', as though it meant originally, 'going in front'. The word labors under the disadvantage of being surrounded by quite a number of seductive synonyms which determine well enough its general meaning, but at the same time tend to efface its interesting individual traits. For instance, in Rig-Veda 10, 110, 11 we have a word *purogā*, a compound of *purā* 'in front', and *gā* 'go'. This obviously means, 'going in front', 'leader': *agnir devānām abhavat purogāh*, 'Agni became the leader of the gods'. Similarly in Māitrāyaṇī Samhitā 4, 4, 13, *indro devānām abhavat purogāh*, 'Indra became the leader of the gods'. Or, in Rig-Veda 3, 2, 8 we have the word *purohita*, from *purā* 'in front', and *dhā* 'put', which means 'spiritual leader', 'chaplain': *agnir devānām abhavat purohitaḥ*, 'Agni became the chaplain of the gods'. Once more, we have *puraetār* 'going in front', 'leader', from *purā* 'in front' and *i* 'go'; e. g., Rig-Veda 1, 76, 2: *agne . . . ādabdhah si puraetā bhāvā nah*, 'O Agni, pray, be thou our unerring guide'!

Under conditions such as these *purogavá* seemed a perfect synonym in passages like the following two: Atharva-Veda 12, 1, 40, *indra etu purogavāh*, 'May Indra go as guide'! Or Kāuṣika-Sūtra 104, 2, *indro no astu purogavaḥ*, 'May Indra be our guide'! In Āitareya-Brāhmaṇa 1, 13, 4 the Talmudist, in fact, explains *puraetar* by *purogava*. The result was that *purogavá* was also analysed as meaning 'going in front', and that *gava* was derived from a verb *gu* 'go'.¹ This is the way the word is treated in the Lexicons and Translations, and also in the very abundant references devoted to it in treatises on Comparative Grammar. The effect is enhanced by the usual misleading superficiality of the native Hindu commentators, who may be counted on to derive *purogavá* from *gam* 'go'. So, e. g., Sāyaṇa to Rig-Veda 10, 85, 8 glosses the word with *purogantar* and

¹ For an attempt to vindicate an Indo-European root *gu* 'go', by the side of Indo-European *gem* 'go', see Persson, *Wurzelerweiterung und Wurzelvariation*, p. 150, note 3.

purato gantar; Mahīdhara to Vājasaneyi-Saṁhitā by *purogama* and *agragāmin*. All mean about the same thing, 'go in front'.

And yet *gava* should give us pause. In Atharva-Veda 9, 6, 39 *adhigavā* means 'derived from the cow'; *anugavā* means 'following the cows'; *saṁgavā* is a fairly common word, meaning 'cow-gathering time', 'a certain time in the morning'; *brahmagavī* is 'the Brahman's cow'. See also *puṁgava* 'bull', 'hero'; *sugava* 'strong steer', etc. It would seem, therefore, that *purogavā* contains the same *gava*, and that it means 'fore-steer', or 'leading steer'. At first sight such an animal could be imagined as the leader of a herd, something like a bell-wether. But a passage in Āitareya-Brāhmaṇa 6, 35, 11 seems to show that *purogava* is 'fore-steer attached to a cart'. That is to say a 'leader' is attached in front of a span of yoked oxen, in order that the team may be more easily directed. The fore-steer guides; the yoke follows. The passage in question is: *dakṣiṇā vāi yajñānām purogavī yathā vā idam ano 'purogavaṁ riṣyati, evaṁ hāiva yajño 'dakṣiṇo riṣyati*, 'The fee to the priests is the fore-steer of the sacrifice. Just as a cart here comes to grief without a fore-steer, thus the sacrifice comes to grief if it is not accompanied by a fee to the priests'.

Evidently such a word could and would quickly lapse into the secondary meanings of 'leader', 'guide', 'advance agent', and the like. So, e.g., Rig-Veda 10, 85, 8: *sūryāyā aṣvīnā varāgnir āsit purogavāḥ*, 'The Aṣvins were the wooers of Sūryā, Agni was the leader (of the procession)'. Or Atharva-Veda 18, 4, 44: *pitāraḥ purogavāḥ . . . té tvā vahanti sukṛtām u lokām*, 'The Fathers (Manes), the fore-runners,¹ . . . they carry thee to the world of the pious.' Here, as in every other instance, *purogavā* may be used figuratively, although it is really impossible to say whether or not the authors still had in mind the primary meaning, any more than in the applied uses of the 'bell-wether', 'leithammel', or Hebrew *aḥl*, plural *elim*, which means both 'ram' and 'chief'.² The Vedic word *prāṣṭi*,³ 'side-horse', that is, a horse helping to pull at the side of a team, similarly passes over to the meaning 'side-man', or 'assistant'; see the Lexicons. In one place, at least, Rig-Veda 10, 137, 7, we really must render *purogavā*

¹ That is, the pioneers of heaven.

² See Haupt, American Journal of Semitic Languages, XX 156; XXII 251.

³ *Prāṣṭi* = *prā-ṣṭi*, from *prā*, 'forth', and *ṣṭi*, 'being'; cf. *abhi-ṣṭi*, *upa-ṣṭi*, and *prā-ṣṭi*.

literally. The passage is: *jihvā vācāḥ purogavī*, 'The tongue is the fore-steer of speech'; the applied translation, 'The tongue is the fore-runner of speech', seems rather insipid.

In English, 'leader', or 'fore-horse', is the horse at the head which guides the rest of the team. The figurative uses of fore-horse are the same as those of *purogavā*; see the Dictionary of the English Philological Society, s. v. As an instance, Shakespeare, *All's Well*, II, i. 30: 'I shall stay here the fore-horse to a smocke', that is, ushering in and squiring ladies. In America 'spike-team' is the designation of a team consisting of three horses,¹ or other draft-animals, two of which are at the pole while the third leads. See the *Century Dictionary*, and *Bartlett's Dictionary of Americanisms*, s. v.

I think that the foregoing explanation of *purogavā* contains the key to the etymology of *πρέσβυς*; Doric *πρέσγυς*; Cretan *πρεῖγυς*; Boeotian *πρισγειες*.² The order in the development of the meanings of the word is not very clear. The old Epic feminine *πρέσβᾱ* seems to mean 'distinguished', 'august'; e. g., *Il.* 19, 91: *πρέσβᾱ Διὸς θυγατὴρ Ἄρη*, 'Fate, the august daughter of Zeus'. Other important meanings of the word are, 'chief', 'ambassador', 'elder', 'reverend'. The general impression of scholars as to the semantic evolution of the word is, that it began with 'old'. So, recently, Brugmann, *Kurzgefasste Vergleichende Grammatik*, p. 473, dealing with *πρέσ*, 'before', comments as follows: **pres* in *πρέσ-βυς* 'old' (im alter vorausgehend). Thirty years earlier, Bezzenger, in his *Beiträge zur Kunde der Indogermanischen Sprache* IV 345, had essentially the same explanation: *πρέσ-βυς* 'old', literally 'going before'. Indeed, as far as I know, nothing important or interesting has ever been said about the derivation of the word aside from this very analysis in *πρεσ-* 'before', and *-βυς*, *-γυς* 'going'.

The reader will guess that I regard the stems *-γυ-* and *-βυ-* in composition with *πρεσ-*, as the dialectically various Greek representatives of the Indo-European stem *gʷu* (Proto-Hellenic *γFυ*), the weakest stem to the strongest Indo-European stem *gʷōu* 'bull'.³ Semantically *πρεσ-γFυ-* is the equivalent of Vedic *puro-gavā-*, meaning originally 'leading steer', or 'fore-steer'. An early

¹Another designation of the same arrangement is 'unicorn'; see the *Century Dictionary*, s. v.

²Cf. Gustav Meyer, *Griechische Grammatik*³, p. 184.

³See the author in this *Journal*, Vol. XVII, p. 424.

Indo-European agricultural practice is at the base of the word: to a team of yoked oxen a leading steer was fastened in front for easier guidance of the team, making up a 'spike-team'. That such a word is predestined to metonymic use Vedic *purogavá* shows very clearly, and shows how. The exact order in which the secondary meanings developed in Greek will probably never appear quite clearly; enough that the total of the meanings of the word and its derivatives are easily derivable from the sense of 'leader' as applied in English to a 'fore-horse'. The declension was perhaps originally *-γυ-s*, feminine *-βᾱ* (for *γFᾱ*), followed by analogical filling out of the paradigm which yielded both *-γυ-s* and *-βυ-s*; see Brugmann, *Vergleichende Grammatik* I², p. 595. For *πρεσ-βᾱ* see Bezenberger's interesting suggestion, in *Beiträge zur Kunde der Indogermanischen Sprachen* VII 73; cf. also J. Schmidt, *Pluralbildungen*, p. 57.

The weak stem *gu* 'bull' reminds me of weak stem-forms of Sanskrit *páṇu* 'cattle' (Indo-European *pékū*). They are present in Vedic *kṣú* 'cattle', *kṣu-mánt* 'rich in cattle', *puru-kṣú* 'having much cattle', and, I believe, also in *virapṣin* for **vira-pṣv-in* 'rich in men and cattle'. Of this elsewhere.

MAURICE BLOOMFIELD.

VI.—FELSSPAR—FELDSPAR.

With unusual unanimity English and German dictionaries and encyclopaedias unite in deriving this modern word of frequent occurrence from 'Feld' a field, and 'Spath' a lamellated crumbly, slaty, very soft, and heavy stone (Körner). J. D. Dana, who is painstaking and careful in his orthography of names of minerals, and is properly accepted as an authority on this subject by English speaking mineralogists, says in his 'System of Mineralogy' (6th ed., Wiley, N. Y., 1892, p. 315) 'Felspar, *bad orthog.* dating from Kirwan'. Nevertheless it is undeniable that this mineral is not found in fields, i. e. farmed land, more frequently than any other, whereas it is the most important constituent of the rock (Fels) which forms by chains the skeletons of continents. Kluge, while holding the root of 'Feld' unknown, gives an intermediate word 'Fjall' related to the O. H. G. 'Feld', and also to the N. H. G. Fels. (Etym. Wörtl. etc., 1894). Indeed, the soil of a field is but the ground-up fragments of rocks, with some added organic matter. Grimm connects 'Feld' with similar roots in O. H. G., niederl., etc., but believes 'Fels' specifically a high German word not found in Gothic, Frieslandic, nor other tongues but introduced by Luther. Professor Hermann Collitz, to whom I referred the subject of this note, thought 'Felspath' " ** a very interesting, in fact, the only satisfactory explanation of 'Feldspath' which has, so far, been given. **" (letter of Oct. 29, 1907).

As regards the second part of this compound word, 'Spath', its meaning as given by Körner above is as far from the fact as is the occurrence of the mineral in fields, supposed to be indicated by the first part of the word. None of the common spars such as calc spar, iron spar, fluor spar, etc., would conform to the description given by Grimm of a 'blättrich brechendes Gestein'. In so far as 'Spath' or 'Spar' may be supposed to be connected with 'Spalten' there is no objection to it, because all the spars have cleavage in definite directions, but not in lamellae like mica, as is suggested by 'blättrich brechend'.

Prof. Collitz is kind enough to call my attention to Oskar Schade's 'Altdeutsches Wörterbuch' (2d ed. Halle, 1872-82)

in which the original meaning of *spât*, found in late O. H. G. and early M. H. G. is 'alum' (!); and he adds that Schleicher's identification of M. H. G. '*spât*' with Sanskrit '*Sphaṭṭi*', 'alum' is acceptable. Schade assumes that the word is of Iranian origin and that it was carried, together with improved methods of winning alum, to Europe and India. Still the etymology of the word evades detection.

In answer to my suggestion that '*Spath*' might possibly be derived from '(ge)*späht*', that which was spied or seen; alluding to the high lustre of the facets of this mineral which reflect light from many points in an otherwise indistinguishable rock of which they are components (this brilliant lustre being a characteristic of all the spars); Prof. Collitz demurred because "a noun formed with suffix 't' from the root *Späh* would have preserved the radical 'h'".

Prof. Collitz points out that "in O. H. G. (or N. H. G.) Latin glosses *spatt* also occurs as a name of 'nitrum' (saltpeter), and in the compound *grünspatt*, of 'viridis eris' (i. e. verdigris)."

This is very significant of the original reason for connecting these entirely different objects together by the single word 'Alum'.

Calc spar (calcium carbonate), iron spar (iron carbonate), fluor spar (calcium fluoride), nitrum or saltpeter (potassium nitrate), verdigris (copper carbonate; the real verdigris, copper acetate is not meant here), are all very different from each other, and from alum (hydrated aluminum-potassium-sulphate): but all are still more unlike feldspar (aluminum-potassium silicate) in hardness, tenacity, solubility, structure, cleavage, mode of occurrence, etc. In one respect, however, they resemble each other, namely in possessing a strong vitreous lustre; and this one quality in common, which it is true would be the first to arrest the attention, has been the cause of associating them.

PERSIFOR FRAZER.

REVIEWS AND BOOK NOTICES.

The Latin Language. By CHARLES E. BENNETT. Boston, Allyn and Bacon.

The Latin Language by Charles E. Bennett is a revision of the author's "Appendix to Bennett's Latin Grammar". Like its predecessor it can fairly lay claim to treat of "subjects not covered in any Latin Grammar published in America". Its merit consists in presenting clearly and concisely a scientific exposition of the Latin Language to such students as have no or next to no knowledge of the related languages. About forty additional pages are to be found in the new work: a trifle more than half of these are devoted to the chapter on syntax; on the other hand a few pages have been left out, including those by Elmer on the "Use of Moods in Relative Clauses". I may call attention to the fact that the numbering of the sections of both books is substantially the same.

As in the "Appendix" so also in the "Latin Language", Professor Bennett's weakness regarding sounds and inflections is evident. Further, he does not seem to have consulted the latest and best books on these subjects. To be specific, barring the mere mention of page 5, there is no reference in the whole book to Brugmann's *Kurze Vergleichende Grammatik der Indogermanischen Sprachen*. By consulting it a good many errors would have been avoided. And surely it was in place to at least make mention of Walde's *Etymological Dictionary*. It is true that in the revision some errors of the "Appendix" have been corrected. For example, § 104 is bettered by dropping the assumption that *st* and *sex* stand for earlier **svai* and **svex* respectively; phonetically this is impossible.¹ Naturally §§ 183, 6 and 401 (= 394 of the "Appendix") are correspondingly improved. Moreover, § 126 is decidedly improved in every respect. The explanation of the termination *-tis* in § 233 is also more acceptable. Still again, §§ 238, 241, which treat of the terminations *-tur* and *-ntur* respectively, are bettered by omitting all discussion. Further, §§ 261, 262 are properly corrected regarding the etymologies of the prepositions *ā* and *ad* respectively.

Unfortunately, however, a good many errors have been overlooked. Thus in § 36, 2 we are told that Plautus and Terence frequently "employ as short, many syllables which in classical poetry would be invariably long by position". This is quite true; but as examples are cited *juvēntus*, *Mostellaria* 30, *Curculio*

¹ On IE. doublets as *st*-, *s*-, see Brugmann, *Demonstr.*, p. 31.

38; *volūntās*, *Trinummus* 1166, etc.; we then have this statement: "These cases are to be explained by the fact that the vowel was short and the following consonants failed to 'make position'". The cited examples are generally explained as cases of shortening by the iambic law, in as much as the syllable containing the *e* of *juventus*, etc. is also used as a long by these authors; e. g., at *Captivi* 69, 470. The point is, that vowels long by nature "in position" are never, or very rarely, subject to the law of iambic shortening. In this way the *e* of *juventus* is shown to be short by nature. But Mr. Bennett does not regard the scansion of *juventus* as due to such shortening, as is clear from his discussion of instances where vowels long by nature are used as shorts: "these cases are of a peculiar sort and may be explained on metrical grounds or by the iambic nature of the words, as in the examples cited. Cf. § 87. 3". En passant, it may be remarked that § 87. 3 [so also in the Appendix] is a blunder for § 88, 3.

In § 46, 4 b Oscan SAA(N)HTOM is quoted in connection with Latin SÁNCTA. First, the Oscan word should have been cited in clarendon as is customary for words written in the national alphabet; secondly, we have -*úm* and not -*om*; thirdly, there should be no bracketed N as is shown by Umbrian *sahta*, *satam*, *sahatam*, and by the equation of Umbrian *sihitu* (with *ihi* graphically for *i*) and Latin *cinctōs*; see Buck, *Grammar of Oscan and Umbrian*, § 73. To sum up, the Oscan word should be written *saahthúm*. It may be here mentioned that as regards the Italic dialects, Mr. Bennett is sparing in his citations, there being only eight in all: doubtless because most of his readers are apt to be ignorant of them; yet, now that Buck's excellent manual is published, we may confidently expect that the number of those who are acquainted with them will rapidly increase.

The section dealing with words containing a long vowel before two consonants, § 52, has *ardeō*, etc., in their number: in as much as Lindsay, Sommer, and Brugmann (*Grundriss* I², §§ 240, 2), 930; K. Verg. Gr., § 310 but curiously *ardus* in § 346) consider the initial *a* as short, it would have been well to have placed the word in § 53—the list of words in which the quantity of a vowel before two consonants is in dispute—and there to have discussed the arguments for and against *ā*-. In the same section note *sinciput*: this, we are told, stands for *sēmi* + *caput*; i. e., *sinciput* for **sēnciput*, by vowel-assimilation for which we are referred to § 90. In that section we learn that possibly we have vowel assimilation in the case of *filius*, *suspicio*, and *subtilis*. But such an assimilation of *ē* to *i* is quite problematic, and at least not conclusively demonstrated: see Brugmann, *Grundriss* I², p. 505, footnote 1, p. 836; K. Verg. Gr., § 100 anm.; Buck, A. J. P. 17, 270 as cited by Brugmann. It is true that Sommer (*Lat. L. u. Fl.*, pp. 77, 115) accepts this sequence, but his explanation of *sinciput* is the same as Brugmann's; namely, *sēmi* + *caput* became **sēnciput*, whence **sēnciput* by the law of shortening a long vowel before a nasal +

consonant; and then the *ē* became *i* as it was before *u* + a consonant. See Brugmann, *Grundriss* I², §§ 121, 134; K. Verg. Gr., pp. 216, 218; Sommer, *Lat. L. u. Fl.*, pp. 77, 147. Just so with *ūlna*, the long *ū* of which Mr. Bennett tries to justify by Gr. *ὠλένη*. Does IE. *ō* become *ū* in Latin? Apparently in two words, *fūr* and *cūr*; the rule is that long *ō* remains in Latin. On *fūr* and *cūr*, see Sommer, *Lat. L. u. Fl.*, § 60, 2. Suppose we start with a prototype **ōlenā*. This certainly would appear in Latin as *ūlna* through the stages **ōlna*, **ōlna*. The shortening of a long vowel before *l* + a consonant, and the change of *ō* to *ū* before *l* + a consonant (except *l*) are too well known to require illustration. But, as a matter of fact, it is perfectly possible to derive the *ū* of *ūlna* from an IE. *ō* and not *ō*, and this is generally done. Under *ūrō* we have *ūstus* with initial long *ū*. Even if the Romance languages postulate this, yet in view of *ostili* we must allow *ū-* for *ustus* in Classical Latin; for the initial *o-* of *ostili* points distinctly to a short open *ū*. On the Romance forms see Sommer, *l. c.*, p. 644. Moreover, under *ūrō* for the explanation of *ūssī* we learn that it is a doublet of *ūsi* exactly as *Jūppiter* is of *Jupiter*, etc. Such is not the ordinary view; it is far better to assume that *ussī* is due to the pp. *ūstus* as *gēssī* is due to *gēstus*; and this is Sommer's explanation (p. 603). Precisely in the same manner the *ū* of *jussī* is to be explained (Brugmann, K. Verg. Gr., p. 89, Sommer, *l. c.*, p. 602). Let us turn now to *ūndecim*; the justification for the *ū* is *ūnus*: but it is in place to note that certain Romance languages postulate *ūnd-*. Again we are told under *fīrmus* that the *i* to which the Romance points is a reduction of an earlier *i*. The truth is, *fīrmus* and *fīrmus* are on a par with *dīgnus* and *dīgnus*; that is, in certain circles or strata of society short vowels were lengthened before *r* followed by a consonant. Cf. Sommer, *l. c.*, p. 135; Brugmann, K. Verg. Gr., p. 219; and Mr. Bennett in § 53 under *arca*.

In § 53—the section containing a list of words “whose hidden quantities are in dispute”—we have *axis*: *ū* Marx. The *ū* is a typographical blunder for *ā* which the “Appendix” has. Add proof for the long *i* of *cīnctus* (under *cīngō*) is also Umbrian *sihitu*. Under *cunctor* we are told that Marx “whose treatment of this word is unintelligible” holds that we have *ū* not *ū*: and rightly; though Mr. Bennett is sceptical as to whether a short vowel is lengthened before *nct* (see § 46 end), such a phonetic sequence is practically universally accepted. Indeed it is difficult to escape such a conclusion from the relation of *cīngō* to *cīnctus*; for how otherwise is the long *i* to be accounted for? The authorities for the *ū* of *nūncupō* are stated to be Lewis and Marx “who connect with *nōmen*”. Mr. Bennett should have pointed out that in point of fact the first *u* of *nūncupō* is short, particularly as in § 77 we are told that *ō* remains unchanged in Latin. That *nūncupō* is etymologically connected with *nōmen* is beyond dispute; but that does not show that the first *u* is long: on the

contrary we must assume **nōmi-c-* became **nōmc-*, whence **nōnc-*, and finally *nūnc-*. Cf. the remarks above on *ulna* and *sinciput*, and see Brugmann, *Grundriss* I², pp. 142, 143, 149 and Sommer, l. c., § 60.

We are told in § 73, 2b that *e* "sometimes before *n* or *m* + a consonant" becomes *i*. Among the examples given to illustrate this are *vīgintī* for **vīgenti* and *simplex* for **sem-plex*: it may be pointed out that the *i* of *vīgintī* is for *e* by vowel-assimilation; see Sommer, l. c., p. 74; Brugmann, *K. Verg. Gr.*, p. 238. To explain the *i* of *simplex* is difficult; it is at least possibly due to the analogy of *singulī* (so Sommer); that here *i* phonetically stands for *ē* is highly improbable; cf. Brugmann, *Grundriss* I², p. 122. The rule, by the way, should be given thus: before *n* + a consonant *e* becomes *i*. This would include *lignum* and *dignus*, though Mr. Bennett is sceptical (see § 20, 4) as to whether *gn* is *ɲn* [B's *ɲn* is misleading].

On page 91, footnote 1, we are given to understand that IE. *ə* develops "variously in the different Indo-European languages,—as *ā*, *ē*, *i*, *ō*". This statement is quite misleading. IE. *ə* becomes *i* in the Aryan branch; otherwise it is treated precisely as IE. *ā* (the *e* of *θερός* and the *o* of *δωρός* are certainly analogical in spite of Hirt). Thus if IE. *ə* develops as *o* in the Slavic languages, so does IE. *ā*.

In § 73, 4 an IE. prototype **svesor* is given as a nom. sing. It should be **svesōr*.

We are told in § 86 that *-ōi* generally becomes *-ō* in Latin but perhaps *-oi* in NUMASIOI. That the change of *-ōi* to *-ō* is not a specific Latin one is shown by Vestinian which has the dat. sing. of *ō*-stems in *-ō*. As we have the doublets **-āi*, *ā* in the dat. sing. of *ā*-stems, so we have the doublets **-ōi*, *ō* in the *ō*-stems. See Sommer, l. c., § 205; Brugmann, *K. Verg. Gr.*, § 465 Anm. 1. Accordingly § 127 must also be corrected.

Among the examples in which a final *i* has been lost (§ 93, 1) *ob* is to be found. For this a prototype **obi* is set up. It is true that *ob* may be the phonetic correspondent to Skt. *abhi* and Old Bulgarian *obŭ*; but since no cognates of these are as yet found in the other Italic dialects, such an assumption is highly improbable. We must rather assume that *ob* is for **opi* (Oscan *ūp*), the intermediate stage being **op[i]*, with *b* for *p* generalized from cases where it was phonetic; e. g., before sonant consonants: for this, *ab* for **ap[o]* is a complete parallel. It may be added that Mr. Bennett's explanation in this paragraph is in direct contradiction to the correct explanation in § 280. Note also that in the "Appendix" the contradiction exists likewise.

In § 94, 2 we are told IE. palatal *k* becomes *qu* in *queror*: in the cited word we have IE. *kv-* (using Bennett's symbols), not merely *k*; see Brugmann, *Grundriss* I², § 355. *Queō* is misjudged.

The end of § 95, 2 reads "*lēvir* for **dēvir* (dialectal?) for **laivir*; Gr. *δα(F)ήρ*". In the first place such a form as **δαFήρ* never could have existed; **δαFήρ* is the prototype of *δαήρ*; cf. Skt.

děvár-, Old Bulgarian *dvěrb* (a transfer to the *i*-declension); for the phonology involved; cf. *dei* as contrasted with Cyprian *alFei*. Secondly, it is hard to understand why **laivir* is set up as the prototype of **děvir*; it is doubtless a slip for **daivir*. Thirdly, the typographical form is very confused. Lastly, mention should be made that the *i* of the last syllable is for **e* (earlier **ē*) by the analogy of *vir*. To sum up, the following should be substituted for the part of the section under discussion: *levir* for **děvir* (probably dialectal); this stands for **daivir*; cf. Gr. *δαίρ* for **daifip*; the *i* of the last syllable is for **e*, earlier **ē*, by the analogy of *vir*.

We are told in § 97, 3A that the 'root' of *anser* is **ghāns-*; it should be given as **ghans-*; cf. Sanskrit *haṇsa-s*.

Though § 104 is bettered by leaving out the supposed change of *sv-* to *s-*, yet when it is assumed that an initial *s* is lost in *lorus* and *tego* by specific Latin law a serious error remains. The fact that such doublets as *tegō* and *στέγω* are not due to the phonetic law of any individual Indo-European language, but are inherited IE. forms, is too well known to make it worth while to even cite the pertinent passages in the works of Brugmann, Sommer, etc. Moreover, that the initial *d* of *dimus*, *dēs*, *diennium* comes from *dv-* by phonetic law in archaic Latin is not so; it has been conclusively shown that they come from simple *d-*.¹ That we have *d* instead of *b* by the analogy of *duo* and *duplex* as Sommer (l. c., p. 229) thinks is not convincing in view of Gr. *δι-* which does not come from **dFi-*. Against the assumption that they are dialectal is the fact that there are no certain examples of the change of *du-* to *d-* in either Oscan or Umbrian; cf. Brugmann, IF. XVIII 531.² Similarly *dirus* is not for **dv-*. On *dvellum* in the poets see Sommer, p. 228.

In § 106, 3 a prototype **alena* is set up for *ulna*; unquestionably this is wrong: see my remarks above on § 52.

We read in § 108, 3 "*sobrinus* for **sosr-inus* (**sosr-*, from **sosor*, earlier form of *soror*; see § 104. 2b)". There is no such section in the book. From the reference given in the "Appendix", I infer that § 103, 5 is the section meant.

From § 123 we are to understand that the IE. acc. pl. of *ā*-stems was **-āns* and that this became *-ās* in Latin by specific Latin law. It seems strange to see such an error. The IE. acc. pl. of *ā*-stems was **-ās*, as conclusively shown by Sanskrit *-ās* and Gothic *-ōs*. It is quite probable that this **-ās* came from a pre-Indo-European **-āns*, but we are not concerned with the pre-Indo-European form. See Brugmann, K. Verg. Gr., p. 392; Sommer, l. c., p. 361. The forms with *-ns* to which Oscan-Umbrian, the Greek dialects, and Slavic point, are new formations after **-ons* of the *o*-stems.

Discussing the dat. sing. of *i*-stems (§ 151), Mr. Bennett tells us

¹ Brugmann, IF. XVIII 531, and the literature there cited.

² Yet there are no absolutely convincing examples to show that *du-* became *b-* in either Oscan or Umbrian.

that *-ei* + *-ai* contracted to *-ei*, whence *-ī*. If he knows an exact parallel for such a contraction, he certainly should have cited it. The accepted explanation of the Latin dat. sing. of *i*-stems is that it is for **-ai*, borrowed from the consonant stems or that it is a locative singular in origin, for **-ēi*. The last hypothesis is to my mind the more probable, in view of Oscan **Fuutrei**; moreover, it is highly probable that the dat. sing. of the Latin consonant stems of the 3d declension is not a dative in origin but a locative, taken over from *i*-stems; cf. Oscan **medikei**, **paterei**.

In § 183, 7 we have this sentence, "The Indo-European form was **septm*, which regularly developed in Latin as **septem*". Probably the asterisk of this last is due to the **septen* of the "Appendix"; but it is worthy of note that the explanation of *septem* in § 102, 1 of the "Appendix" is in accordance with the revision in §§ 102, 1; 187, 7 but in direct contradiction to § 183, 7 of the "Appendix".

We read in § 183, 11 "For *trēdecim* we should expect **trēdecim*. . . . The *ē* remains unexplained". In as much as Lindsay, Stolz, Sommer, and Brugmann consider the first *e* of *trēdecim* long, it certainly was incumbent upon Mr. Bennett to cite authority for *trēdecim*. If we have *trēdecim* the *trē-* is to be judged as the *trē-* of *trē-centi*; i. e., that it stands for **tri-* with vowel assimilation. The prototype would then be **tridekm*; for this Avestan lends its support. See Gr. Ir. Ph. I¹, § 210.

We learn in § 183, 12 that the *vī* of **vīkmti* comes from an earlier **dvī*. Scarcely, as connection with Sanskrit *u-bhāu*, Old Bulgarian *vъ- torъ* forbid such an assumption. See Sommer, p. 497; Brugmann, K. Verg. Gr., § 443, Anm. 1. The assumption that we have *g* for *c* in *vīginti* and *digitus* by specific Latin phonetic law is wrong.

In the next sub-section we are told that Lat. *-gintā* is for **-gontā* by the analogy of *vīginti*, and that this **-gontā* is from IE. **-kontā*. The IE. prototype should be **-komtā*; Brugmann, § 443, Anm. 1; Sommer, pp. 497, 498. To separate *quadrā* from *quattuor* is highly improbable in spite of the phonetic difficulty which exists also in *quadru-*.

The IE. prototype of Latin *centum* is not **cmtóm* as stated in § 183, 14, but **kmtóm*;¹ cf. Lithuanian *szimtas*. Gr. *é-κατόν* has not *é-* for *ēv-* (so for *-ēv*) but for *á-*. On the word see Brugmann, IF. XXI 8 ff.

How Mr. Bennett in § 183, 16 can adhere to Fay's explanation of *mille* after the discussion by Sommer in IF. X 216 ff.; XI 323 (in spite of Fay, ibidem XI 320-323) is difficult to understand. See now Brugmann, IF. XXI 10-13.

In § 187, 3 we learn that **meghoi* or **meghei*, the prototype of Latin *mihi* is a locative. Not so; in the IE. period it was a dative, whatever it may have been in pre-Indo-European times: we are not concerned with that.

¹ Mr. Bennett is not consistent in the use of *c* or *k* for IE. palatal *k*.

The explanation of Early Latin *mēd* and Classical Latin *mē* in § 187, 4 fails because *mēd* as accusative is found before *mē* occurs as ablative. Similarly regarding *tēd*, *tē* (§ 188, 4) and *sēd*, *sē* (§ 189, 3) as accusatives. It is best to say with Brugmann (K. Verg. Gr., § 519, Anm. 1) that the forms are unexplained.

It is rather inconsistent to write in § 190 Homeric Greek τε(F)ός but Homeric Greek ἐFός.

In § 200 we are told that imperfects in *-bam*, futures in *-bō*, and the passive in *-r* are peculiar to Latin and Celtic. Firstly, the passive in *-r* is found in other Italic dialects;¹ e. g., Oscan *sakarater*, *vincler*, etc.; Umbrian *emantur*, *ferar*, etc.; Paelignian *upsaseler*; Marrucinian *ferenter*. Secondly, the phonetic equivalents of imperfects in *-bam* existed in the other Italic dialects as is shown by Oscan *fufans* 'erant'. Thirdly, the phonetic equivalent of the *-bō* future exists in Faliscan; e. g., *carefo* 'carebo'. [And the Oscan-Umbrian *f*-perfect may be compared; Buck, § 227.] Fourthly, there is a phonetic difficulty in connecting the Celtic *b* future with the Latin; see Sommer, l. c., p. 573, footnote.

Why **i-nt* (§ 202, 2) is the theoretic primitive form for Latin *eunt* is unclear.² The theoretic primitive form was certainly **jenti*; cf. Skt. *yānti*. See Sommer, § 361 for the explanation of Latin *eunt*.

In § 202, 3 we are told that Latin *sum*, etc., originally had a theoretic inflection,

<i>*es-m</i>	<i>*s-mos</i>
<i>*es-s</i>	<i>*s-tis</i>
<i>*es-t</i>	<i>*s-nt</i> ,

and later that *sum*, *sumus*, and *sunt* may represent a special thematic formation. Any such theoretic form as **s-nt* is completely illusory. Oscan *set*, *sent*, Umbrian *sent*, it is true, might come from this; but Doric Greek *evri*, Gothic *sind*, Sanskrit *sānti* postulate an IE. **senti*, and the Oscan and Umbrian forms phonetically can come from this. There is no reason why we should set up a special prototype to account for them. Regarding Latin *sunt*, I am inclined to regard it with Sommer, p. 576 as a special Latin new formation rather than consider it as coming from a **sonti*, thus uniting it with Russian Church Slavic *sątb* (cf. Old Bulgarian *sątb*) with Brugmann, K. Verg. Gr., § 780. For in Latin **-ont* (historical *-unt*) everywhere was extended at the expense of **-ent*. Of course with the assumption that Latin *sunt* comes from IE. **sonti*, the history of *sum* and *sumus* is much simplified. And this leads me to say that whether a **es-m*, or not, be the ultimate starting point for Latin *sum*, in an elementary book such as Bennett's, it would have been sufficient to have given Italic **som* (cf. Oscan *súm*) as the starting point. Till we find in some other Italic dialect an equivalent of Latin *sumus*, the

¹ Mr. Bennett notices this in § 235.

² In as much as the IE. prototype **jenti* is correctly given in a footnote, **int* is all the more inexplicable.

exact origin of this **som* must necessarily remain obscure. Sommer's explanation involves the assumption that *-*emo*- became *-*omo*- in the Italic period; and the evidence for this change is scanty for Oscan-Umbrian. If we dared to assume that Oscan **set**, **sent**, Umbrian *sent* are not primitive formations but rather analogical products for **sont* (earlier **sonti*), of course then we should combine them with Latin *sunt*, Russian Church Slavic *sątb* under an IE. **sonti*; and at the same time the history of *sum* and *sumus* would be cleared up. For the support of this assumption it may be urged that in Oscan-Umbrian -*ent* was everywhere extended at the expense of -*ont* (cf. Buck, § 204, 3), and so no more stress should be laid on Oscan **set**, **sent**, Umbrian *sent* than on Latin *sunt*, earlier *sont*. Few scholars, however, will assent to the above in as much as the Oscan-Umbrian forms can come phonetically from a **senti*, which must be assumed irrespective of the Italic dialects.

It would have been much more to the point to have cited Marrucinian *feret* to show that Latin *fert* comes from the thematic conjugation than to rely on the evidence of Sanskrit and Greek (for that matter on that of Old Bulgarian, Gothic, etc.). For as a matter of principle, it is proper first to consider the evidence of the *nearest* related languages, and secondly that of those more *remotely* related. But here as elsewhere in general, Mr. Bennett has been rather too sparing of the Italic dialects.

It is unfortunate that § 203, 5, which treats of the *ne/no* class of verbs, is so full of errors that to correct them would be practically rewriting the entire section. It may be noted, however, that the Latin verbs *sternō*, *temnō*, *linō*, etc. have nothing to do with the Indo-European *neu/nu* verbs, but represent the Indo-European *ne/no* class. *Sternuō* and *minuō* are relics of the *neu/nu* class. See Brugmann, K. Verg. Gr., §§ 668, 674; Sommer, l. c., p. 545.

In § 203, 7, which treats of the *jo* class, Mr. Bennett has entirely omitted the *ī:īo*-verbs. It may be added that Gr. ἀρώ is no support for holding *arō* is for **aroō*. See Brugmann, Griech. Gr.³, p. 278; K. Verg. Gr., pp. 501, 502; Hirt, Gr., L. u. Fl., § 418. On Latin *aegrōtus*, see Brugmann, K. Verg. Gr., p. 532 and the literature there cited.

The explanation of the 3d sing. of the perfect, -*it*, is not quite correct; see Sommer, pp. 617, 618. Any attempt to make **vidī* (a middle form) the basis,¹ must fail on account of the evidence of Oscan -*ed*, Earliest Latin -*ed*, Early Latin -*id*, -*it*: Early Latin -*eit* occurs later than -*id*, -*it*; and this -*id*, -*it* is found at a time when *ei* had not yet become *ī*. Early Latin -*eit* (-*it* in Plautus) is due to the analogy of the 1st person singular.

We are told in § 218 that Early Latin *sient* is an analogical formation, Classical Latin *sint* **sint* representing the original type. As a matter of fact *sient* is for **siŋ* + *ent*, representing the original type; see Brugmann, K. Verg. Gr., § 780; Sommer,

¹ In spite of Brugmann, Griech. Gr.³, § 419, Anm.

p. 577. Umbrian *sins* is on a par with Latin *sint*: it is an analogical new-formation. Oscan *osii[ns]* does indeed point to a prototype **siġent* with analogical *ē*; and Early Latin *sient* might phonetically come from this, but Classical Latin *sint* is not found till after *sient*; so in any case it is not to be united with Umbrian *sins* under a prototype **sint*; both the Latin and Umbrian form are parallel separate developments: admitting this, there is no reason for not considering Oscan *osii[ns]* to be a new formation quite apart from Latin *sient*.¹

That the future sense of the imperative in *-tō* is a special Latin development, as Mr. Bennett says in § 225, is incorrect; see Sommer, § 349; Brugmann, K. Verg. Gr., § 749.

The explanation of the archaic infinitive in *-ier* in § 246 should not have been reported as it is futile, for it is incredible to assume that forms such as *biber*, *tanger* existed in Early Latin. The section is improved by dropping out the view of some who hold *-ier* is for *-i + ar*.

Note that the etymology of *cum* in § 269 is not given; cf. Oscan *com*, *kūm*, etc.

Although § 271 is bettered by leaving out the assumption that *dē* is for **dēd* as *dē* occurs in CIL. I 196, it is curious to read that *dē* "is obscure in formation and in its relationship". It corresponds exactly to Old Irish *dī* **dē*; see Brugmann, K. Verg. Gr., § 605, 3.

The reference in § 274 to § 225. 3 should be corrected to § 255, 3.

That *prae* (§ 283) is not "very likely a dative from *prā-*" is shown by Lithuanian *prē* which then would appear as **prai*.

I abstain from a detailed criticism of the chapter on syntax for the reason that comparative syntax is a field in which I feel less independent than in sounds and inflection. But a few comments may be acceptable. First one of a general nature: a good many references have been added to the Cornell Studies. That the goal-notion was the fundamental force of the accusative as stated in § 311 is unconvincing. The development from this to the direct object is very forced. The parallel in Spanish is insufficient. It is to be noted that Mr. Bennett in § 325 still considers the genitive after *meminī* comes from association with *memor* in spite of the remarks of Hale, TAPA., 1900, pp. 148, 149. In § 354, 1 it would have been well to add Avestan and Old Persian also keep the subjunctive and optative apart. The designation of Sanskrit as "Old Indian" in § 356 is extremely unfortunate. Mr. Bennett elsewhere uses the term "Sanskrit", and few students would appreciate the fact that Sanskrit and "Old Indian" are identical, in as much as "Old Indian" is a term not used in English. If he desired to use an equivalent of German *altindisch* in its restricted sense, he should have chosen "Vedic Sanskrit". Reference should have been given in § 349, 3 (the section dealing with *rēfert* and *interest*) to Brugmann, IF. XXI 200. In § 399

¹ Exactly as Avestan *hyān* 'sint'.

we are told that the subjunctive in Indirect Questions is a late development in Latin syntax, Plautus and Terence frequently employing the indicative in such sentences. For this very reason it would have been well to have mentioned that the construction nevertheless occurs in Umbrian; see Buck, § 316. It may be noted that § 404 is apparently new.

If I have spent much space in pointing out errors in Mr. Bennett's book, or in suggesting improvements, it has not been done from any lack of appreciation of its real merit, but in the hopes that the "*Latin Language*" will speedily have another edition with these blemishes removed in order that the work may more completely meet the needs for which it is intended.

TRUMAN MICHELSON.

RIDGEFIELD, CONN.

The Cults of the Greek States. By LEWIS RICHARD FARNELL.
Five Volumes. Oxford, Clarendon Press. Henry Frowde,
1907. 8°. Vol. III = pp. XII + 393; IV = pp. VIII + 454.

It is some eleven years since the first two volumes of this work appeared, the first dealing with Cronus, Zeus, Hera, Athena, and the second with Artemis, Hecate and Aphrodite. A third volume was to appear soon afterwards. But it has expanded into a third and fourth, and there is to be a fifth which will treat of the worship of Hermes, Dionysus, and the minor cults. Dr. Farnell has already collected the material for the chapter on hero-worship, but it does not appear in the present volumes and will probably be reserved for a separate work. The delay in the publication, however, is not to be regretted, since it has allowed Dr. Farnell to profit by the wealth of epigraphical and archaeological material discovered in the excavations of the last eleven years which have thrown much light on the history of Greek cults. He has also been able to acquaint himself with many works which he did not use for his first two volumes and has had time more ripely to reconsider many questions. He now gives us more ethnologic and anthropologic discussion and shows greater knowledge of the works of English and German scholars, especially Usener, whose *Griechische Götternamen* was not available in his earlier work.

Dr. Farnell's treatment is eminently sane and cautious. He does not start with any definite preconceived theory as do so many of the articles in Roscher's *Lexicon* and so many special treatises on Greek religion; but he reviews all the evidence, literary and archaeological, for each cult separately, traces the worship in its various forms through the different cities, and draws his conclusions afterwards; not that Dr. Farnell is so severely inductive as not to be willing to discuss the theories of others. On the contrary he occupies too much space with discussion of German theories and with combating the opinions of other scholars,

especially those of Frazer. This gives the book a polemic and controversial tone. Dr. Farnell has little patience with notions of original animism or fetishism or totemism, and simply follows the chronological method, tracing the progress from the more primitive to the more advanced religious thought and presenting with great ingenuity and clearness all the evidence on any particular question so that scholars have a chance to judge for themselves what the origin of any ritual or cult was.

Dr. Farnell makes a very exhaustive study of cult-epithets and ritual, and we hope that the fifth volume will contain a good index to the wealth of material in the whole work and, what is also much needed, a list of the cult-epithets. The lists in Roscher and Robert are unsatisfactory. To each section on a particular cult the present work attaches two archaeological chapters, the first dealing with the cult monuments and the second with ideal art types. These are illustrated by eighty-six excellent plates, including three of coins. To the discussion of each cult is also appended a list of references to Greek and Latin sources, literary and epigraphical and sometimes numismatic, and a geographical register. These are very valuable and on the whole reasonably exhaustive. There are but few omissions and errors, and those mainly in coins and inscriptions. The reference 262 for a cult of Demeter at Sinope given on pages 337 and 372 of Vol. III is not to be found. In Vol. III, p. 373 one would expect a reference to the sanctuary of Demeter and Kore at Priene (cf. Schrader-Wiegand, Priene, p. 147 f.). In Vol. IV, p. 91, 85a, a coin-type of Sinope with a seated Poseidon is noted but nothing is said about the coin-type with a standing Poseidon. In Vol. IV, p. 433, we have *per contra*, a coin-type of Sinope with a standing Apollo, and nothing is said about the one with a seated Apollo (cf. A. J. P. XXVII, pp. 266, 267). Nor is there any reference to the cult of Poseidon Heliconius at Sinope (cf. Dittenberger, Sylloge², 603). The references for Apollo *προστάρης* at Olbia (IV, p. 372) could have been increased by a use of Miss Hirst, The Cults of Olbia (J. H. S. XXII, p. 252 f.) and of Latyshev, Inscr. Ant. Orae Sept. Pont. Eux. On the same page there should be a reference to I. G. VII (C. I. G. Sept. I) 40 as well as to C. I. G. Sept. I 39. The new designation and numbering now used for the Greek Corpus, moreover, is nowhere adopted by Dr. Farnell. This impedes the work of reference for those who use only the new numbering.

Chapter I of Vol. III deals with Ge, who was not always worshipped in anthropomorphic form though art assisted such conceptions. It was difficult for the higher anthropomorphic religion to attach itself to so materialistic a name. But Ge had many emanations such as Themis, Pandora, Aglaurus, Rhea-Cybele and brightest of all Demeter. With the last of these, the most fascinating of all worships in Hellenic religion chapter II deals, and with fine success. It far surpasses any of the ency-

clopaedia articles on Demeter and discusses everything which is known about her cults with great care and with complete mastery of the sources. Dr. Farnell thinks Δη is not a dialect-variant for ρῆ but perhaps akin to the Creton Δηαί = barley. But the term "Earth-mother" sums up most of the ideas associated with Demeter. Her connection with Ge is shown by such epithets as χαμύνη, ἀνησιδώρα, καρποφόρος, χθονία. As Earth-goddess Demeter is more than a mere corn-goddess. No doubt this latter idea belonged to the earliest conception of Demeter and the Homeric and Hesiodic poems recognize her as the corn-goddess alone. She was, however, never absolutely identified with the corn-sheaf itself nor evolved from it. She was no simple corn-fetish, as Frazer thinks, but her cult embraced the much wider range of conceptions involved in Ge. Many festivals and cults show her agrarian character but the chthonian cults of Demeter at Hermione, Sparta, Boeotia, Elis, Paros, Cnidus, Cyzicus, Syracuse and elsewhere make her appear rather as the great goddess of the lower world, here again demonstrating her original identity with Earth. Even the theriomorphic cult of the horse-headed Demeter at Phigalia and her epithet μέλαινα show traces of a worship of Demeter as an Earth-goddess. But there is no idea of totemism, for we hear of no tribe which claimed affinity with the horse. The Arcadian cult is to be traced to Boeotia and the north where Poseidon the horse-god is prominent and from whom Demeter probably took over an equine form in order to become the mother of his horse progeny. But Demeter was not only an agrarian and chthonic divinity. Her ethnic and political epithets show her civic and social importance and why she was associated with the Delphic amphictyony. But the epithet θεσμοφόρος and the festival of the Thesmophoria have nothing to do with law or marriage. The Thesmophoria was no celebration of human marriage, for men were universally excluded. The main object was to further agrarian and human fecundity. Pp. 105-106 Dr. Farnell offers a new suggestion for θεσμοφόρος. He thinks that it originally bore the sense of "the bringer of treasure or riches". He does not accept Miss Harrison's matriarchal theory by which she accounts for the Thesmophoria. The supervision of this festival was restricted to women for the general and natural reason that their part in the mystery of reproduction is so obvious physically that it brings them into closer symbolic connection with the Earth which also receives seed, enlarges it, and brings it to growth above the soil.

The treatment of the Eleusinia and other mysteries, pp. 126-214, is equally thorough and exhaustive. Dr. Farnell combats Jevons' and Frazer's theory of a sacramental communion and Foucart's belief that the hierophant taught magic formulae by which the soul might avoid the dangers of hell. His conclusions may best be stated in his own words, p. 197. "The solemn fast and preparation, the mystic food eaten and drunk, the moving passion-

play, the extreme sanctity of the *tepa* revealed, all these influences could induce in the worshipper, not indeed the sense of absolute union with the divine nature such as the christian sacrament or the hermit's reverie or the Maenad's frenzy might give, but at least the feeling of intimacy and friendship with the deities, and a strong current of sympathy was established by the mystic contact. These deities were the powers that governed the world beyond the grave: those who had won their friendship by initiation in this life would by the simple logic of faith regard themselves as certain to win blessing at their hands in the next".

Passing to the succeeding chapters we find the third given to the Monuments and the fourth to the Ideal Types of Demeter-Kore. They show that Dr. Farnell is a skilled archaeologist, well acquainted with all illustrations of this cult, and an excellent art critic. Chapter V is an interesting account of the cults of Hades whose personality probably emerged in pre-Homeric times as the nether counterpart of Zeus himself. But his worship never attained any great significance and there are few monuments which represent him. In these as in the cults the ill-omened "Hades" was carefully avoided. In chapter VI the cults of the Mother of the Gods and Rhea-Cybele are discussed and it is shown how the Greeks always had a prejudice against the Phrygian cult because of their opposition to violent religious ecstasy. But it was taken up by the later Orphic sects and affected the private religious life without becoming formally national. It had large vogue in Asia Minor but its greatest triumphs were in Rome. In this cult Dr. Farnell says that there is a hint at the conception of a virgin-mother but that it was not propagated as a clear theological dogma till christianity came.

Volume IV, the last we have as yet, devotes the first ninety-seven pages to Poseidon and pages 98-454 to Apollo. Poseidon was a backward deity and never intimately associated with the intellectual advance of Greece. But his ritual and cult are of importance for early Greek ethnography and as evidence of early migrations. The cult of Poseidon Hippios was widely prevalent but probably originated among the Minyans of Thessaly and from there spread especially to Delphi and Boeotia where the Minyans probably came in contact with Ionians. The proof of this is the epithet Heliconius, which, according to Dr. Farnell, means that Poseidon was the god of Helicon and of an Ionic confederacy near-by. When the Minyans were driven further south, they of course took their god with them. In Attica Poseidon and Erechtheus were not identical as many scholars have believed. Erechtheus belonged to the pre-Ionic community and was distinct from Poseidon who belonged mainly to the Ionic and partly to the Minyan migration.

In his treatment of Apollo Dr. Farnell also lays great stress on the ethnographic side. He first discusses the etymology of the

name and finds that even the derivation of Apollo from ἀπᾶλλα, a Doric word meaning "assembly", has its difficulties. Deserted by etymology he turns to legend and ritual and comes to the conclusion that Apollo was originally not a god of political meetings but the god of flocks and herds and of a race of hunters of wolfs and boars. The epithet Λύκειος must be derived from λύκος = wolf and not from an assumed form λύκη = light. Even the name of Lycia arose from an early Hellenic migration of worshippers of Apollo Λύκειος, which started from Argos and moved via Crete and Rhodes. Dr. Farnell rejects the theory of Wilamowitz that Apollo is a deity of the pre-Hellenic inhabitants of Asia Minor and argues that he came from the North by a double route, one by Tempe, the other by Dodona. The Hyperboreans were not a distinct people at all but ministrants of Apollo who performed certain sacred functions for North Hellas. He adopts the brilliant theory of Ahrens that Ὑπερβόρειοι is a lengthening of Ὑπέρβοροι, which equals Ὑπέρφοροι, those who carry the cereal offerings from one community to another. The central point, however, of the earliest Hyperborean or North Greek Apolline ritual was Delphi and thither were brought the first Hyperborean offerings along the sacred way from Tempe. Later, Delos became the goal of the offerings.

The epithets of Apollo are very carefully studied. He is a pastoral deity, a god of agriculture, a maritime god, a social, ethical and political god, the divine leader of migrations, a god of law, of medicine, of prophecy, and the patron of the intellectual life. But according to Dr. Farnell he is not the sun-god, a theory which some scholars will be slow to give up in view of the epithet Φοῖβος and the goddess Φοῖβη. Pp. 179-218 give an excellent presentation of Delphi and its influence on Greek religion and morality. Chapter V treats of Apolline ritual and festivals. Sacramental communion is rare and where it does occur, there is no evidence for Frazer's idea of a slain god. Nor is there anything totemistic in the ritual of Apollo Lykeios or even of Apollo Smintheus "who relieves the husbandman from the plague of field-mice",¹ since there is no trace of a wolf or mouse-tribe, and Apollo was not regarded as incarnate in the wolf or mouse. Chapter VI on the Monuments and Chapter VII on the

¹Another solution of the Smintheus question which is in line with the universally recognized function of the rat as a pestilence carrier is suggested by the following passage, to which the attention of the Editor was first called by Professor William Hand Browne.

Dr. W. J. Simpson, Croomian Lecture on Plague cited by writer in Blackwood's Magazine, Plague in India, Oct. 1907, p. 582 f., says: 'There is in the British Museum a coin of the Emperor Lucius Verus, struck at Pergamum in Asia Minor during a plague epidemic and representing Aesculapius with a rat at his feet and a small human figure standing by with arms outstretched in the attitude of fear and worship'. 'In the same collection', Dr. Simpson says: 'there is a medallion of the Emperor Antoninus struck in commemoration of the erection of a temple to Aesculapius on the Tiberine island

Ideal Types are very valuable for the history of art. The types are chosen with discriminating care and in cases of dispute about art-matters Dr. Farnell always shows sound judgment. For example, the view of Waldstein, which so many English and American archaeologists accept that the "Apollo on the Omphalos" is a boxer is rejected; and rightly, since the Torlonia copy actually has a quiver carved by its side.

Few errors of fact occur in these noble pages such as the statement (IV, p. 218) that the Pythiaistae watched from the Acropolis wall for the gleam from Harma. Strabo 404 expressly says it was from the wall between the Pythium and Olympieum, that is, the city-wall. Vol. IV, p. 318, l. 6 f. there is a confusion of right and left hands in the description of an Apollo. Misprints, too, are rare, though some of them are irritating; III, p. 17, l. 14 has Tergamene for Pergamene; p. 34, l. 13 twelfth of Poseidon for twelfth of Poseideon; p. 265, l. 7 Pheitoi for Rheitoi; p. 278 Demophon for Damophon; IV, p. 127, l. 23 maintainth at for maintain that; III, pp. 245, 253, 278, IV, p. 66, etc., Kertsch for Kertch; IV, p. 65 and p. 68, ll. 24, 28 Otricoli for Otricoli.

These two volumes, then, constitute a rich contribution to the wide subject with which they deal. They display the immense learning of the author, his broad knowledge of literature, philology, folk-lore and archaeology, including inscriptions, sculpture, ceramics and numismatics. They are thorough-going in their investigations, keen in their analysis of material, and full of sane unfaddish general perceptions and judgments. The work as a whole is, in fact, the standard one on Greek cults in English and compares favorably with Gruppe's epoch-making *Griechische Mythologie und Religionsgeschichte* and with the articles in the dictionaries of Daremberg et Saglio, Pauly-Wissowa and Roscher. It should be in the library of or at least accessible to every student of Greek religion, history, and archaeology.

DAVID M. ROBINSON.

JOHNS HOPKINS UNIVERSITY.

at Rome. Plague was epidemic at Rome and a mission was sent to the temple of Aesculapius at Epidamus to ask for advice. The advice given by the Aesculapian priests was apparently to destroy the rats, for on the reverse side of the coin is the return of the mission with a serpent, being welcomed by the river god'.

'Snakes', adds the writer in Blackwood, 'are destroyers of rats, and in Asia Minor and elsewhere harmless snakes were kept in houses and temples, no doubt, for that purpose as well as objects of worship'. Cf. Amm. Marcell. XXIII 26, 24. As medical *μυκτόνοιοι* Asklepios and his father were one, and a new meaning is given to the proverb *μῦς πίττης γέβεται*.—B. L. G.

REPORTS.

ARCHIV FÜR LATEINISCHE LEXIKOGRAPHIE UND GRAMMATIK, Vol. X.

247-252. H. Krüger, Bemerkungen über den Sprachgebrauch der Kaiserkonstitutionen im Codex Justinianus. The writer is planning a vocabulary to the Codex Just., and has collected material for the letters a, b, e, and h. The article discusses the words *ambages*, *ambiguus*, *ambiguitas*, *aperio*, *apertius*, *apertissimus*, *appellatorius*, *attamen*, *elogium* and *evidentissimus*.

253-272. C. H. Moore, Die medizinischen Rezepte in den *Miscellanea Tironiana*. An examination intended to determine the words and forms which should be added to the lexicons, with additional matter relating to text-criticism and interpretation. Schmitz in his edition of the *Notae* did not observe that these receipts are by different hands and from different sources.

273-278. F. Leo, *Sub divo columine*. This phrase, which occurs in *Commentarii* of the Arval Brethren, is interpreted as = *sub dio et columine*, "unter Himmel und Höhe", *columen* referring to the roof of the open hall or *pronaos*. In Plaut. *Most.* 765 for *sub sudo columine* the writer would read *sub diu columine*, in the same general sense.

278. G. Landgraf, *Nucula* (i. e. *nugula*): *somnia* (zu IX. 398). This word is the diminutive of *nugae*, which is used by Mart. Cap. 1. 2. The existence of a neuter plural of this form beside *nugulae* is testified to by the glosses (cf. ALL. IX. 398) as well as by the Anonym. *De dubiis nominibus*, p. 582. 22.

279-281. P. Menge, *Acervalis*—*acervus*. *Lexicon* articles.

281. A. Köhler, *Die Allitteration tectus—tutus*. Occurs in Cic. *ad Fam.* 10. 8. 5 (*Plancus*). Other examples of the alliteration of words formed on these two stems are cited from writers of different epochs.

282. E. Wölfflin, *Galbanus*. *Galbianus*. The former is the correct formation from *Galba*, which according to Suetonius (*Galb.* 3) is the Gallic equivalent for *praepinguis*. The form *Galbianus* arose in the *sermo castrensis* and was a party designation; with *Galbianos* (*Tac. Hist.* 1. 51) cf. *Mariani*, *Pompeiani*, etc. It was afterwards extended in its force, and *horrea Galbiana*, as well as *horrea Galbana*, is found in inscriptions.

283-285. O. Hey, *Acesis*—*acetum*. *Lexicon* articles.

2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2

286. E. Wölfflin, *Eques* = *equus*. Unquestionable examples of this usage are found in the *Bell. Hisp.*, which on account of the imitations of Ennius by the author of this work (cf. *ALL.* VIII. 596) tend to confirm the statement of Nonius that Ennius used *eques* in the sense of *equus*. It is found also in Gregory of Tours and in Minucius Felix.

287-292. Miscellen. L. Havet, *Salueto*. With one exception of a peculiar nature (*Men.* 1076), allowing two emendations of his text, Plautus uses this form only in replies to salutations, *salve* being used in the salutation itself.

A. Köhler, *Zum metaphorischen coquere*. In *Sen. Controv.* II. 1 for *quocere* of codd. A and V Köhler would read *coquere*, used in the same metaphorical sense as in *Enn. ap. Cic. Cato Maior* 1. 1, *Verg.* and *Silius*. Plautus has this metaphorical use in *Trin.* 225 in connection with *macerare*, which is also used metaphorically in *Sen. Controv.* IV. *praef.* 2.

K. Lessing, *A und ab in der Historia Augusta*. Seven certain exceptions to the rule that *ab* is used before vowels and *a* before consonants, with a discussion of four doubtful passages. The seven exceptions occur before *d*, *s*, *r* and *t*.

H. Blase, *Modo si*. This order for *si modo* (cf. *ALL.* X. 112 fol.) is found in Plautus, Propertius and Ovid, as well as in the Juristic writers of African origin. It is therefore an archaism which came into African Latin as a survival, or through the influence of the early poets. The Augustan poets probably used it for metrical reasons.

W. v. Gümbel, *Viride Appianum*. This term, found in *Plin. N. H.* 35. 48, is a geographical one.

293-312. Review of the Literature for 1895, 1896.

312. E. Wölfflin, *Vom Thesaurus*. A request for lexical and grammatical works.

313-343. H. Blase, *Zur Geschichte der Futura und des Konjunktivs des Perfects im Lateinischen*. The so-called conditional future of Spanish, Portugese and Wallachian is a combination of the Latin fut. perf. and perf. subj. The question is raised whether this union of the two forms, so far as their signification is concerned, existed in Latin. Lindskog has shown that in Plautus and Terence sentences which contain a threat have the future perf. in the protasis if the threat implies a prohibition, the present if it implies a command. This rule is followed in later Latin, though the instances are less numerous than in comedy. The clauses with pres. and fut. in the apodosis and pres. subj. in the protasis not merely superseded the form *si sit* — *sit*, but gained on the forms with indic. protases. Late Latin used the subj. protasis almost exclusively, both with the pres. subj. and with the form which is sometimes called *futurum II*.

(fut. perf. ind.) and sometimes perfect subjunctive or the subjunctive of *futurum II* (fut. perf. subj.). In reality the latter form had the same function that it has in Romance, namely that of a conditional of the present or of the future. It also displaced the indicative in conditions of repeated action. The development of the fut. perf. with *fuero* (for *ero*) is discussed, as well as the use of the fut. perf. for the future in special words, such as *fuero*, *habuero*, *potuero*, *voluero*, etc. This was due to an exaggeration of the effort to give the exact force of tense relations and is found also in the other periphrastic tenses. Traces of the fusion of the fut. perf. and the perf. subj. are found in early and in classical Latin.

343. E. Wölfflin, *Manus tollere* = *mirari*. Examples from Cicero, Catullus and Arnobius.

344. A. Funck, *Sub sudo*. Questions the reading of Leo in Plaut. *Most.* 765 (cf. ALL. X. 273) on palaeographical grounds and because *sub sudo*, like *sub divo*, is used elliptically.

344. A. Funck, *Usque ad quod*. This phrase, found in August. *Conf.* 3. 7. 12, is nearer to the French *jusqu'à ce que* than that suggested by Thielmann, ALL. VI. 505.

345-353. A. Roosen, *Zur Bedeutung und Schreibung der Partikel "etiamnunc"*. *Nunc* is for *num-ce* (cf. *tum*, *tunc*), but had almost entirely displaced the simple form at the beginning of the literary period. *Etiam* is also a compound word which had come to be thought of as a simplex. The original meaning of *etiamnunc* was "even now", "also now". In later times *nunc* lost its force, as in *etiamnunc hodie*, Plin. N. H. 25. 85. The word, however, has two meanings: *etiam* (*nunc*) which is post-Augustan, and (*etiam*) *nunc*, which is found in Latin of all periods. As regards the orthography, all cases of the former must be written as one word; and the same thing seems to be true of the latter. *Etiamnum* is not found in prose and should be written in poetry only where the meter demands that form. ☛

354. R. Fuchs, *Vulgärlateinisches felgerola* = **filicarula*. This word occurs in a gloss in the *Epistula Vindiciani* preserved in cod. *Dresdensis Dc* 185. It is explanatory of *polypodium* and appears in French as *fougerole*.

355-360. H. Krüger, *Fides als vox media*. Supports this view, expressed in 1890, against the arguments of Pernice and Usener.

360. B. Kübler, *Storia*. A third instance of this word, in the sense of a mat (cf. *σπορέννυς*) in Bell. *Afr.* 47. 5 through emendation of *scopis* (cod. *Scalig.*) for which the better MSS read *coriis* and *copiis*.

361-366. O. Schlutter, *Beiträge zur lateinischen Glossographie. III*. A continuation of the articles on pp. 11 fol. and 187 ff.

366. A. Sonny, Ambro. Bambalo. In ambro (= turpis vitae homo) Paul. Fest. p. 17 we have the Greek Ἀβρων (from ἄβρος) with a parasitic m. Bambalo (= ψελλιστής) is for *babalo, also with a parasitic m; cf. babulus Apul. Met. 4. 14, and babulo, Ter. Ad. 915 (see ALL. VIII. 494).

367-376. E. Wölflin, Zur Differenzierung der lat. Partikeln. The tendency of foreigners in speaking Latin was to use a particular word for each idea, rather than to use the same word in different senses. This affected the vocabulary of the Romance languages as compared with that of Latin. Thus in France and Italy magis became an adversative particle (mais, ma) while plus was used in comparative expressions instead of magis. The writer discusses the history of ut, dum, quod, etc. from this standpoint.

376. G. Landgraf, Der Accusativ der Beziehung nach Adjectiven. The only example from archaic Latin (see ALL. X. 209) in Plaut. Pseud. 785, si quispiam det qui manus gravior siet, disappears if qui is taken as instrumental abl. and manus as nom. sing., which is probably the correct interpretation.

377-384. A. Sonny, Gerraie und gerro. Ardilio. Mutto. Mutinus Titinus. Tappo. Gerro is not derived from gerraie, but is the name of a stock character in the Sicilian comedy. Ardilio, Mutto and Tappo are explained in the same way. Mutinus is connected with mutto and the correct explanation of Titinus is that given by Bücheler in ALL. II. 119 fol. and 508. The forms Tutinus and Tutunus are due to assimilation with Mutinus.

384. F. Stolz, Nachtrag zu Arch. X. 151 ff. G. Wissowa, De dis Romanorum indigetibus et novensidibus disputatio, derives indiges from indu- and the root gen and separates it from indigitare and indigitamenta. If this view is correct, the original force of the word was lost and its meaning was extended.

385-390. J. v. d. Vliet, Lexikalisches zu den Metamorphosen des Apulejus und zu Sidonius Apollinaris. Notes on Argumentum: Symbol; Cuiuscemodi; Foris mit Accus.; Ex forma; Gremium = acervus; Partes, Ueberreste der Mahlzeit; Sero, gestern Abend; Succiduus = successivus, continuus; and Volaticus.

390. E. Lease, Nec non et. Additions to the examples collected by Kübler, ALL. VIII. 181**.

391-402. G. Landgraf, Der Accusativ der Richtung. Treated in two divisions: 1. after verbs of motion; 2. after verbal nouns. The origin of the former construction is to be sought in the expressions corresponding to domum and rus ire, which are common to the Indo-Germanic languages. The attempt of the grammarians to restrict the use in Latin to names of Greek lands

or to islands and small divisions of territory is a mistaken one. This is especially true of the popular speech. Many writers avoid the acc. of direction with designations of place or use it only occasionally, while on the other hand there is hardly a name of a country that is not found without a preposition in some writer. The rule of the grammarians has had a bad influence on text-criticism. Examples of an acc. with verbal nouns are rare, though alterations in the texts may have obliterated some. Plautus's use of substantives in -tio with an acc. is derived from the colloquial language. In the case of substantives in -tio and -tus from verbs of motion the accusatives are designations of place, with one exception, Truc. 622, *quid tibi hanc aditios?* Such expressions as *adventus Romam*, Liv. 22. 61. 13, though never numerous, occur at all periods. From this developed the acc. denoting the end of the motion expressed by the verb.

403-412. H. Stadler, *Dioscorides als Quelle Isidors*. Dioscorides is one of the principal sources for chapters 7-11 of Book XVII. Although this has been noted before, it has not been fully treated, while the citations are to Saracenus and are frequently wrong. The writer gives a series of parallel columns, with the most noteworthy instances marked with an *. There follows a detailed examination of selected passages. The question is then raised what translation of D. was used by Isidore, since he did not have access to the original Greek. The pseud. -D., *De herbis feminis*, is not based on Isidore, nor was it one of his sources in its present form. He must have used an earlier and fuller version than exists at present.

412. A. Souter, *Aus Augustin*. Four new words and an additional example of *ex invicem*.

413-426. E. Wölfflin, *Proben der vulgärlateinischen Mulomedicina Chironis*. A publication of selected chapters from cod. Monacensis Lat. 243, with a discussion of the language and style.

427-434. E. Wölfflin, *Firminus Maternus*. An outline, with some additional notes, of the dissertation of C. H. Moore, in which the identity of the author of the *Mathesis* with that of the *De Errore Profanarum Religionum* is established, mainly through an examination of the language and style of the two works.

435-452. *Miscellen*. F. Leo, *Superne, supernus*. In Hor. Epod. 1. 29 *nec ut superni villa candens Tusculi Circaea tangat moenia*, if *superni* is the correct reading, it is the earliest instance of the use of the word. The adv. *superne*, which has good MSS authority, is common in Horace. Full notes on the use of the adjective and of the adverb are given. *Clausula*. In *Moretum* 15 *clausae* is an adjective used as a substantive, the meaning of the passage being that the man finds the keyhole of the door with his light, which shines through the keyhole.

E. Hauler, *Lexikalisches aus einem Palimpsestsermonar der Ambrosiana*. Corrections of the publication of the *Sermones* in cod. Ambros. O. 136 sup. by Mai in his *Scriptorum veterum nova collectio e Vaticanis codicibus edita* (Romae, 1828) III, 240-247, with notes on word formation and syntax.

W. M. Lindsay, *Die jüngst gefundene Kollation der Turnebus-Hs. des Plautus*. The collation of the lost cod. Turnebi (T), discovered by L. in the margin of an edition of the sixteenth century in the Bodleian Library, is accompanied by a collation of another inferior MS in the same hand, so that it is not easy in some cases to decide whether a variant reading goes back to T or to the other MS. Neither collation is directly from the MS which it represents, but both are from a later one, probably of the sixteenth century, which may have been copied by Turnebus himself. The collation, though indirect, is of great value in questions of orthography and in the text-criticism of B, C, and D, for though from the same archetype, T is free from some errors which arose in the immediate predecessor of B, C, and D. It is of value for the student of grammar as well as for the establishment of the text of Plautus.

H. A. Sanders, *Zu den Miscellanea Tironiana*. An examination of "Abschnitt IV" with the idea of determining the date of the treatise by an examination of the sources used. It must fall after the time of Isidore and thus need not be considered for the *Thesaurus*.

B. Kübler, *Focaria*. A discussion of the position of the *focaria* (soldier's concubine) arguing for the permanency of the relationship against the contrary view of Meyer.

E. Ludwig, *Isse—Ipse*. *Isse* and *issa* are well attested vulgar forms of *ipse* and *ipsa*. In *Sedulius Pasch. carm. I. 310* *esse* is for *isse*, and *ipse* should be read in the text and *esse* cited in the *apparatus criticus* as a variant of this.

E. Wölfflin, *Senus = sinus*. In *Cic. ad Fam. 7. 1. 1* *senum* is a vulgar form for *sinum*. The writer thinks that vulgar forms should be admitted into the text of letters of Cicero addressed to friends living outside of Rome.

L. Havet, *Reuirdescere*. Would read this form for *reuirescere* in *Cic. Prov. Cons. 34*, on rhythmical grounds.

G. Ries, *Eques = equus*. In *Frontin. Strat. 2. 5. 31* the context suggests that *equites* has this meaning.

E. Wölfflin, *Vitio mit Gen. = propter*. *Vitio* is used as the opposite of *merito* and *beneficio* (see *ALL. I. 174 ff.* and *VIII. 590 ff.*) Between these extremes *opera* serves as a *vox media*, e. g. in *Catull. 3. 17*.

453-464. Review of the Literature for 1896 and 1897.

465-486. J. C. Rolfe, A, ab, abs. Notes on the form and word order, with a collection of the officia servorum, etc. found in inscriptions.

486. E. Wölfflin, Zur Latinität des Augustus (sponte sua). This order, which is found in the epic poets Lucr. and Verg., is surprising in Mon. Ancyr. 5. 4 in view of the lack of poetic coloring in the language of Augustus (see ALL. X. 149). It may be explained by the fact that Livy uses sponte sua in 10. 25. 12 and 27. 11. 3, which should be added to the examples given in ALL. X. 138. The emperor's high opinion of Livy is well known.

487-505. J. C. Rolfe, A, ab, abs. Lexicon article.

506. F. Paulsen, Propter bei Tacitus. The usage of Tacitus (see ALL. I. 161), as well as the sense of the passage, suggests that the only example of causal propter (Hist. 1. 65) is an error for pro.

506. M. Ihm, Marsianus. *Μαρσιανός* (Jour. Hell. Stud. IV. 26) is for Marsianus, not for Marcianus, and hence throws no light on the pronunciation of Latin c, as was inferred by Eckinger, Die Orthographie lateinischer Wörter in griechischen Inschriften, p. 103.

507-522. W. Heraeus, Zu den lateinischen Glossen. Further criticisms of the article of Landgraf in ALL. IX. 355-446.

523-527. L. Havet, Pararius, substantif. This word is not derived from parare, as the lexicons state, but from par. Its meaning is shown by its use in Sen. De Ben. III. 15. 2. Since the passage is incomplete, the text is carefully examined. The pararii seem to have served as intermediaries between a borrower and a lender.

528. A. Sonny, Sopia, -onis bei Catull. Support for this reading in 37. 10 and of Schöll's conjecture on Petr. 22 is derived from CIL. IV. 1700. In the passage of Catullus sopionibus is to be taken as a dat. with scribam.

529-532. A. Funck, Accorporo — accubitus. Lexicon articles.

532. M. Petschenig, Indeklinabiles vetus bei Ortsnamen. Examples are cited from Additamentum ad Marcellinum comitem ad a. 536 n. 6 and ad a. 538 n. 7, which confirm the reading in Vict. Vitensis I. 51, who furnishes the earliest example.

533-550. Miscellen. E. Wölfflin, An Herrn Dr. W. Kroll und unsere Leser. A reply to Kroll's article on Das afrikanisches Latein (Rh. Mus. LII. 569 ff.). Si quid = quicquid. Examples showing that si quid was not used in a conditional sense, but as the equivalent of quicquid.

A. Souter, Addenda Lexicis Latinis. Mainly from Augustine.

H. Blase, *Beteuerungsformeln im Lateinischen*. The future and the pres. subj. are from one root and the former is used in wishes in early Latin, as well as in the formula *ita me amabit* (*amabunt*), which is found eleven times in Plautus and three times in Terence. This is followed by a comparative clause with *ut*, then by an independent clause in parataxis, and in one case there is ellipsis of the future. The subjunctive form *amet* (*ament*) occurs twenty-four times in Plautus and twenty-one times in Terence. The future, which is found only in Plautus and Terence, was the older use, but it lost ground between the time of Plautus and that of Terence. A variety of expressions, which do not become formulas, appear in class. and later Latin, but the formula with *ament* is not found in Cicero or in any subsequent writer. Petronius has a large number of examples of protestations in the subjunctive followed by comparative clauses with *ut*, but neither he nor any archaistic writer of the second century has *ita di ament*. The favorite expressions in class. and Silver Latin are with *moriari*, *disperere*, etc. *Si vivo* in connection with a future occurs in early Latin, and an independent *vivo* in the Latin of the Vulgate. *Inferias mittere*. In *Dict. Cret.* v. 13, 5 (cf. *ALL.* X. 399).

P. Geyer, *Cremo* = *κρεμάννυμι*, *suspendo*. The word has this sense in Vegetius, *De Arte veterinaria*, i. 26. 4 (see *ALL.* X. 424). The word occurs in a similar sense in the *Passio Perpetuae*. We may infer, if this is the meaning of *cremo* in Vegetius, that the ancients were familiar with the method of curing injuries by suspension in a sling.

W. Schmitz, *Sanna*. *Sanna* may be compared with the word *γίρρα* (*ALL.* X. 378) since it meant at first *τὸ αἰδοῖον* and then a scornful gesture. A list of words of a jesting and mocking nature is cited from *Comm. Not. Tir. tab.* 62, 4-16.

L. D. Vasconcellos, *Mons sacer bei Olisipo*. The monte Tagro of Varro, *R. R.* 2. 1. 19 may be monte sacro.

M. Ihm, *Transfluminianus*. Found in a bill of sale on papyrus of the year 166 A. D., no. 229 in the British Museum. Since the papyrus came from Seleucia Pieriae, the river referred to is the Euphrates, the river of the neighborhood, a usage to which parallels are cited. *Strigo*. To be added to the appellatives in -o, -onis which are used as personal names (*ALL.* IX. 592). It is the cognomen of Callidius, a well known potter of Arretium.

W. M. Lindsay, *Ablativ red bei Plautus*. In addition to *med, ted*, *sed* the abl. of *res* must be read with a *d* in *Aul.* 141, *Merc.* 629, *Pseud.* 19, to avoid hiatus.

E. Wölfflin, *Zur Regula Benedicti*. The orthography of the *Regula* is neither strictly in accordance with the rules of the grammarians nor invariably consistent. One must aim at that

of the earliest MSS. Among these must be included that of the *Sermonum de regulis* (8th or 9th century) in CGL. V. 412 fol. Examples are cited of the help given by this.

551-569. Review of the Literature for 1897 and 1898.

570-571. Necrology. Georg Schepfs.

573-623. Index to Volumes I-X.

JOHN C. ROLFE.

ENGLISCHE STUDIEN. Edited by JOHANNES HOOPS.

Volume XXXV 1. O. Jespersen, *The History of the English Language: its Relation as a Science to other Subjects*. An address delivered at the St. Louis Exposition. The author shows at some length the extent to which the study of the English language has suffered from the dominance of the concepts and terminology of Latin grammar. "The exaggerated importance attached to Latin is also injurious to the study of English if it causes forms and constructions to be *valued* according to a Latin standard. Some authors, Milton and Dryden among them, have impaired their English prose by thinking too much of Latin syntax instead of trusting to their natural linguistic instinct; and similarly some grammarians are apt to despise such English idioms as are contrary to Latin rules". Jespersen emphasizes the present desirability of studying the relation of French loan-words in English to their French originals.

G. Sarrazin, *New Studies in Beowulf* (begun in *Engl. Studien* XXIII 221). V. *Beowulf's Comrades*. A discussion of the points of correspondence between Beowulf and the legend of Bödhvarr Bjarki as told by Saxo. The relations of Beowulf to his sword Hrunting are similar to those of Bjarki to his comrade Hötttr, sometime his rival. Hötttr's name is changed to Hjalti, and Hjalti corresponds to the sword Beowulf used against Grendel's mother at the bottom of the sea.

K. D. Bülbring, *The Lay Folk's Mass-Book in the MS at the Advocates Library, Edinburgh*. A diplomatic reprint. The same version was printed in 1843 by Turnbull, but not accurately. Dr. Gerould, in his filiation of the six versions (*Engl. Studien* XXXIII 1 ff.), had not been able to compare Turnbull's version with the MS.

W. Franz, *The Formation of Words in Shakespeare*. The author treats his subject in four sections: Prefixes, Suffixes, Compounds, the Substantive Use of Verbs.

The most important reviews discuss the following works: the fourth volume of G. C. Macaulay's edition of Gower, by H. Spies; W. W. Greg's edition of the interlude, *Godly Queene Hester* (1561), by Holthausen, who adds a number of notes on the text; a new edition of Cazamian's *Le Roman Social en Angleterre*, by Koeppel.

2. J. Laidler, *A History of the Pastoral Drama in England until 1700*. A descriptive list, not a history, of more important pastoral plays during the time designated. The discussion of origins lacks both order and penetration.

Henry Reynolds' *Tale of Narcissus*, edited by J. S. Starkey. A poetic paraphrase of Ovid's account, now reprinted for the first time from the edition of 1632. The author wrote also an essay on poetry.

W. J. Lawrence, *A Forgotten Restoration Playhouse*. Chapuzeau in his *Europe Vivante* (1667) speaks of three theatres in London. Two are easily identified; the third was probably the old Phoenix or Cockpit in Drury Lane, hitherto thought to have been abandoned at the Restoration, but, according to the author, remodeled and used perhaps by George Jolly, or Joliffe, and his company for two or three years after the Restoration. Chapuzeau's observations were probably made in 1665. Writing again in 1668 he mentions but two theatres, whence it is likely that the Cockpit had been closed. It was unlicensed much of the time, and was forced to struggle with blackmail and threatened interference of officers. Pepys occasionally went there before 1661.

Miscellanea. Swaen continues his *Contributions to OE. Lexicography* with five pages of notes from Byrhtferth's *Handbōc* (*Anglia VIII* 298-337).

3. J. Weightman, *Vowel-leveling in Early Kentish; and the Use of the Symbol ϵ in OE. Charters*. The author shows that ϵ in the ninth century Kentish stands for \tilde{e} , i-umlaut of \tilde{e} and \tilde{a} , ϵ + breaking combination + i , e , ea before an open consonant, and in one example for i-umlaut of o , u ; but it never represents original \tilde{e} . "From this it would appear that the leveling of the old long narrow and wide sounds, . . . complete in the earliest MKt., had already begun before the end of the ninth century".

P. Leendertz, Jr., *The Sources of the Oldest ME. Version of the Assumptio Mariae*. Gierth's study (*Engl. Studien VII* 10) finds the source of this poem in the account of the Assumption ascribed to St. John, but the present writer shows good reason for supposing that later versions of this apocryphal account furnished the ME. poet with certain details, or that, more likely, he used a later version which has not survived.

F. Brie, *On the History and Tradition of the Havelok Legend*. The author first reviews, and in part revises, the statements of previous writers on this subject. His discussion centres about the Anglo-Norman version in the so-called *Brut d'Angleterre*, whose date he shows to have been 1250-1300, which is earlier than has been hitherto supposed. The Havelok story in the *Brut* comes from a lost version of Wace's *Roman de Brut*, which

in turn goes back to Gaimar. But certain traits and details not found in Gaimar point strongly to the influence upon the Brut of a lost English poem on Havelok, older than the surviving ME. romance. Brie corrects or confirms certain statements of his predecessors regarding the later versions in the *Scala Chronica* (1355-62), and the *Eulogium Historiarum* (1866). He prints also three new texts: (1) an earlier and purer version of the Havelok Legend as told in the Brut than that printed by Madden; it is found in Rawlinson MS D, 329; (2) a version discovered by Brie in an anonymous Latin chronicle of the thirteenth century (from Cotton MS Dom. A, II), which comes directly from Gaimar; (3) a hitherto unknown English version of 1480 from Lambeth MS 84.

H. Willert, *The Gerund*. An attempt to distinguish more accurately than grammarians of modern English have done between the gerund and the verbal noun.

This number contains an exhaustive review of Borst's *Die Gradadverbien im Englischen* by Stoffel, and a reprint by Bang of the *Thrie Tailis of the Thrie Priests of Peblis* (composed between 1488 and 1520), an analogue of *Everyman*. It is reprinted, with queries regarding its origin, from Laing-Hazlitt's *Early Popular Poetry of Scotland*.

Volume XXXVI 1. M. Förster, *A North English Version of the Distichia Catonis*. Two versions of this text, which consists of some 600 lines, are here printed: (1) Rawlinson MS G, 59; (2) MS Δ, IV 1 of Sidney Sussex College, Cambridge. The first is consistently Midland; the second shows many Northern peculiarities.

C. W. Wallace, *New Shakespeare Documents*. An accurate reprint of three concerning a suit in chancery between Shakespeare and other plaintiffs, and Matthew Bacon. It was brought the year before Shakespeare died, and disputed benefits arising from certain property in Blackfriars.

A. Greeff, *Byron's Lucifer*. Critics are of various opinions as to the poet's moral intentions in the portrait of Lucifer in *Cain*—whether he is the Tempter and Betrayer of man (according to Scott, Goethe, Koeppl, and even Byron's own statement); or whether he is the Light-bringer and Spirit of Truth (Brandes, Kraeger); or the High Priest of Scepticism (Ackermann). Greeff reviews the whole case, and finds that Byron, in his off-hand manner of composition, has carelessly wavered between the first two conceptions and left the resulting inconsistency uncorrected.

A. Western, *On the Use of English Adverbs*. A good discussion of the difference between the adverb as a modifier of a single word and the adverb as a modifier of a whole idea or sentence. Various classes of the latter are defined and discussed.

In conclusion the author says: "No other Teutonic language has developed to the same degree the faculty of expressing so much by a single adverb as English". And again: "It is largely to the free and easy use of adverbs that English owes its terseness and picturesqueness of expression".

P. J. van Draat, *After*. The author gives a list of verbs and verbal nouns in modern English which are both perfective and imperfective in signification (cf. his studies in the loss of the prefix *ge-*, in *Engl. Studien* XXXI 353 ff.; XXXII 371 ff.). The list includes words of both Germanic and Romance origin, and shows that words originally perfective took in time also the other function, and *vice versa*. The double function, though Germanic in origin, is not always due to the loss of the prefix *ge-*. In some cases it begins as late as Middle English times, and the mere construction of sentences is enough to force upon a word the new function. The article concludes with interesting remarks, abundantly illustrated, on the influence of *after*, conj., upon the tense of the verb.

The reviews include favorable and discerning notices of the following studies: Glogge's edition of the Leyden Gloss, by Kern; van der Gaaf's study of The Transition from the Impersonal to the Personal Construction in Middle English, by Franz; Brotanek's edition of George Mason's Seventeenth Century Grammaire Angloise, by A. Western. Koch reviews, with interesting comment, a number of recent studies in Chaucer. He gives particular attention to those by Bilderbeck, Tatlock, and Lowes.

Miscellanea. W. H. Williams explains several difficult idioms in Ralph Roister Doister with the help of citations from contemporary texts.

2. G. H. Gerould, Social and Historical Reminiscences in the Middle English Athelston. Apropos of the oath of brotherhood taken by the four messengers, the author cites many illustrations from history and literature, to show the prevalence of the custom among Germanic peoples of the Middle Ages. The relations of the king and the archbishop in the romance are thought to reflect the historical relations of Henry II and Becket, antedating the version we possess by nearly two centuries; the author traces many interesting parallels.

E. M. Wright, Notes on Sir Gawain and the Green Knight. The English Dialect Dictionary is laid under contribution to explain the meaning of some fifty words in this difficult text.

Van der Gaaf, Miracles and Mysteries in Southeast Yorkshire. The author gives an interesting account of a "holy sepulchre" in the church at Patrington, Yorkshire, once used in the Easter mysteries, with remarks on the acting of Biblical plays in remote villages. A photograph accompanies the article.

R. Petsch, Hamlet among the Pirates. An attempt to explain certain obscurities of motive involved in this part of the play.

A. L. Stiefel, The Question of the Sources of Fletcher's Monsieur Thomas. Chiefly a criticism of Guskar's alleged twenty-nine sources of the play.

J. Ellinger, The Present Participle in Gerundive Use. A few notes upon the distinction between the participle and the gerund in modern English suggested by Willert's article in the preceding volume (Engl. Studien XXXV 372 ff.).

Two reviews deserve mention: F. Mebus gives a detailed and favorable critique of W. H. Browne's edition of Rauf Coilyear; and H. Gerschmann pronounces judgment at great length upon Evans' Der Bestrafte Brudermord: sein Verhältniss zu Hamlet.

Miscellanea. Forster discusses *frægn*, Andreas 255, and shows that the OE. dictionaries should add the entry "fregen, subst., question". Hoops controverts Kastner's emendation of *prestes thre*, Cant. Tales, Prol. 164, to *prest estre* (presbyter domesticus). Bang points out two passages in Jonson's Every Man out of his Humor, in which Jonson is evidently indebted to Hoby's English version of Castiglione's Cortegiano. They are Act V, Sc. 2, ll. 3430 ff.; Act III, Sc. 7 and 8, especially ll. 3345 ff.

3. K. G. T. Webster, Arthur and Charlemagne. The article is a study in the Celtic origins of mediaeval romance. It begins with some conjecture towards the reconstruction of the ballad of King Arthur and King Cornwall. The second part is an attempt to show, by this ballad and its MHG. and Irish analogues, that the lovers of Guinevere (in this case King Cornwall) often had juster claim upon Guinevere's love than has been supposed. They are in certain significant cases men whose wife she had been in a previous period or state of her existence. King Cornwall is shown to have been originally an other-world king, from whom Guinevere, originally a *fee* of Celtic legend, was won by Arthur, and by whom she was claimed in turn. Such a Celtic other-world king as Cornwall seems also to have been Hugo of Constantinople, in the Journey of Charlemagne to Jerusalem and Constantinople.

H. Hecht, Recent Publications relating to the Scotch-English Ballads. The title indicates the nature of this article. It reviews briefly the various publications of recent years, summarizes the important theories, and states the problems that should forthwith engross the attention of those who are interested in the study of ballads. Examples of such aids as this article to orientation are too few, and yet the present need of them is great. Qualified experts cannot render a greater service with the slight expenditure of energy which such articles require, than to prepare similar

statements of the achievements, activity, and possibilities in their respective fields. Fortunately the work has been well begun in this country, and an excellent example set by Professor Lane Cooper's paper on Wordsworth in the forthcoming number of the Publications of the Modern Language Association.

W. Bang and H. de Vocht, *Classical and Humanist Sources of Earlier Dramatists*. The article cites a few significant parallels between Lyly and Erasmus; between Thomas Heywood and Athenaeus, Ludovicus Caelius, Donatus, and Phil. Camerarius; and between Ford and Parthenios of Nikiaia.

H. Ulrich, *Corrections of a Recent German Version of Robinson Crusoe*.

Miscellanea. The most important note is from M. Förster on two published OE. inscriptions. He discusses the Chronology and Dialect of the first (south door of Kirkdale Church in the North Riding of Yorkshire), and the interpretation of the second (door of the south transept of Breamore Church, Hampshire).

W. Bank describes a copy of Varchi's *L'Hercolano* (Venice, 1580) in the University Library at Louvain, which was presented by an unknown Robert Smith to Florio and his friends, among whom may have been Jonson, Ford, and Marston.

CHARLES G. OSGOOD, JR.

PRINCETON UNIVERSITY.

ΠΑΡΑΤΗΡΩΜΑ.

Eupolis ap. Poll. 10, 136 (1, 530 Mein. 1, 329 K.).

ἐγὼ δὲ γε στίξω σε βελόναισιν τρισὶν

The branding of fugitive slaves in the forehead is often mentioned. Cf. Ar. Av. 760, *εἰ δὲ τυγχάνεις τις ὑμῶν δραπέτης ἐστιγμένος*, and the commentators; and the title of the play (*Ταξίαρχοι*) suggested to Hemsterhuis that the same punishment may have been administered to deserters from the army. Bothe thinks that Phormion is threatening Bacchos; but Kock adds: *quid tamen tria illa stigmata sibi velint nescio*. If the brand consisted of the $\Delta = \text{δραπέτης}$, no especial branding-iron would be necessary, for the *τρὶς βελόναι* \triangle would represent the three sides of $\Delta = \text{δραπέτης}$, just as two *βελόναι* would answer for the English T = thief.

B. L. G.

BRIEF MENTION.

The doctoral dissertation has become a familiar target for writers on university work. The requirement of a dissertation is said 'to be based on the absurd theory that original production is the right discipline and the only test of scholarship' (The Nation, Dec. 26, 1907) and the character of that 'original production' is open, and in many cases lays itself open to merriment. There is a certain injustice in all this and I have often been tempted to take the shield of faith wherewith to quench the fiery darts of the adversary, as we may translate τοῦ πονηροῦ. The shield must be a tough leathern shield of the Mycenaean pattern, an ἀσπίς ἀμφιβρότη. Nay, as I was brought up to believe in the doctoral dissertation, I am a manner of shield myself. Long endurance guarantees the toughness and large charity the amplitude. And having dealt in fire-works myself in earlier days, I know how they are made. There is a whole arsenal of them at hand from Aristophanes' flight of arrows that he discharges at the scant performance of the λαβηταὶ τέχνης, from Caligula's *harena sine calce*, from Persius' gibe at the man who would wed above his state, and so on and so on down to Vischer's mockery of the *furor arithmeticus* of the statisticians (A. J. P. XIII 123). But it is much easier to sneer at anything than to understand everything and forgive everything. However, there is after all no need of this comprehensive charity and Professor Heidel has recently vindicated in the Classical Quarterly I 243 the character of the American dissertation, with which the AMERICAN JOURNAL OF PHILOLOGY is chiefly concerned here. Whenever a definite addition is made to the sum of our knowledge, even in the modest form of an exhaustive statement or of a new grouping of admitted facts, the training has been gained for the writer and a certain advance has been registered for the circuit of our studies. Admitted facts, did I say? There is so much that is taken for granted in philological and linguistic tradition, so many formulae afloat that need mooring or sinking that even the novice can render acceptable service.

One chapter of such a study would have to do with the influence of the doctoral dissertation upon the doctorand's career, and would seek the answer to the question how far it serves to determine the range of the student's subsequent activity. If activity means publication, then, in many cases, at least, the shrift would be short. If I myself had died, as I came near doing, between 1853 and 1867, my sole published contribution to the 'literature' of the department would have been my doctoral dissertation,

'De Porphyrii Studiis Homericis'. True, the man is or ought to be more than his books, but to push the inquiry beyond the limits of print and study the effect of the doctoral dissertation on the scholar as a teacher would involve a collection and a sifting of documents, such as any one competent for the task would hardly care to undertake for the sake of the possible results. But some of us go on and on for better, for worse, and in the hope that my experience may be of some service to those who are engaged actively or passively in this line of work, I will record it here, regardless, as usual, of the charge of egotism (A. J. P. XXV 490). *Brief Mention* is my seat on the backdoorsill of the Journal and readers and contributors may be thankful that I seldom invade the μέγαρον, reserved for more adventurous spirits, not to say, suitors.

The average healthy student being in what may be called the petticoat stage of love is ready to undertake anything that the maturer go-between, the *μαῖα προμήστρια* of the Theaetetus, may suggest. The fourth semester or the fifth semester comes, the examination looms up on the horizon, the delightful discursiveness must cease. It is time for the bachelor to be wedded to his dissertation, name as yet unknown, dowry an uncertain quantity; time to enter upon the estate aptly but profanely defined as 'la canalisation de l'amour'. Arrived at that period, I began to look about me. Doubtless Ritschl would have helped me, for he was one of the most helpful of men and, as he was in the swing of his epigraphical work (A. J. P. XXVIII 232) I might have been sent to woo some such Muse as captivated my friend and fellow-student, Emil Hübner, whose dissertation, *Quaestiones Onomatologicae Latinae* (1854) proved to be the first fruits of an abundant yield. But I knew Bernays better and in my need I turned to him. As an Aristotelian scholar, Bernays was interested in Aristotle's Homeric work and suggested a hunt through the Homeric scholia with a view to gaining some light on Aristotle's contributions to Homeric study. Said contributions seemed to my impatient spirit rather jejune, and the task beyond my resources; and finding that Porphyry, the transmitter of Aristotle, was easier game I followed the line of least resistance and with a gay appeal to Horace's 'parabilem amo Venerem facilemque' I plunged resolutely into the scholia. 'Qu'on est bien à vingt ans', as we used to sing in those days. All this is deplorable, but it has enabled me to understand better the weaknesses of those for whom in after years I became more or less responsible. What would have become of me, if I had had as my guide a man who insisted on a personal interest aroused by some fair theme to be encountered in a wide range of study? (Essays and Studies, p. 120). I should simply have regarded him as a male Hannah More and classed his counsel with 'Coelebs in Search of a Wife'.

In due time I emerged with my dissertation, which was accepted as a *specimen eruditionis* by Karl Friedrich Hermann, erudite, if ever man was, had the honour of a passing notice at the hands of Bernhardt, and nearly thirty years ago the distinction of a contemptuous kick at the heels of Diels as he leaped into fame in his *Doxographi* (A. J. P. I 241, 514). I have long since forgiven the illustrious scholar whom I have delighted to honour in person (A. J. P. XXIII 345, XXV 478) and by proxy (A. J. P. XXIV 456-465). There is an epidemic of subjects as of other diseases and the Porphyry was in the air. Shortly after I had printed my dissertation, one JULIUS WOLLENBERG, whose name does not appear in Poekel's *Schriftstellerlexikon*, had his say *De Porphyrii studiis philologis* (1854), and yet others fell ill of Porphyrius-Malchus, that naughty heathen who bore the same name at home as the varlet, whose ear was smitten off by the perfervid apostle. At last the microbe seized on SCHRADER, whose works on the Porphyrian scholia have actually called forth a protest against the expenditure of so much thought and labour on so infructuous a theme.

My dissertation did not make me a Grecian, for at that period with all my love for things Greek, perhaps because of my love for things Greek, I despaired and justly despaired of ever being worthy of the noble name of Hellenist. Most assuredly it did not make me a student of Neo-Platonism nor yet a Homerist except so far as every Grecian must be a thrall of Homer's. But it did give me a relish for the scholia from which I have extracted a good deal of amusement, from time to time, and a weakness for the *ἐπιστατικοί* and *λυτικοί*, ancient and modern. One pupil of mine has handled some of the Aristotelian questions that I left on one side, and another has discussed the *Τρωϊκός* of Dion Chrysostomos, that sophistic echo of the old debates of Alexandria and Pergamum; and while I have made no personal contribution to Homeric literature, I never read a new book on Homer—no one can read them all,—without an itching to make an abstract of it. But being of an impressionable nature and having no special views of my own on any subject except Greek syntax and all that Greek syntax implies, I am carried about with every wind of doctrine, as my various reviews in the *Journal* have shown, in which I appear now as a disciple of Terret (A. J. P. XX 87-90), now as a follower of Robert (A. J. P. XXII 467 foll.), now as an admirer of Bréal (A. J. P. XXIV 353 foll., XXVIII 208 foll.).¹

¹A. J. P. XXIV, p. 356, l. 21, read *βασιλεῖ τ' ἀγαθῷ κρατερῷ τ' αἰχμητῇ* instead of the changeling that some wicked fairy has foisted upon the *Journal*. The familiar quotation, Γ 179, is correctly printed in the youthful essay (*Southern Methodist Quarterly*, Jan., 1855) which I had in mind, and I can imagine the fine old printer Robert Estienne saying to his *prote* in like case: *μέγα ἔργον δὲ σὺ κεφαλῇ ἀναμάξεις*. An enemy of Buloz once suggested to the editor of the *Revue des Deux Mondes* that he change the title of that eminently respectable periodical from *Revue* to *Bévue*, and I am awaiting a similar suggestion from some good-natured friend of the *American Journal of Philology*.

Not that I did not start with a fine set of ready-made views of the separatist order, then the fashionable form of unbelief, and though in practice I am now little better than a Unitarian I have never lost my interest in the syntactical stratification of the Homeric poems. One of the few books I bought for my little Homeric library in those far off days was Giseke's treatise,¹ in which the author stakes off the books of the Iliad by the prepositions, and to this day I am fascinated by every new disquisition of the sort; such f. i. as Hentze's (A. J. P. XXVIII 342), in which he distinguishes the Odyssean elements in the Iliad with the help of the varying use of the final particles, though I have not yet found time to compare his results with those of Geddes, which form the subject of a paper in an early volume of the Journal (A. J. P. I 32 foll.).

'Du sollst nicht Sanskritwurzeln klauben' was one of the ten commandments of the Ritschl school, by which my youth was dominated, but I could not shut my eyes to the light that streamed in from the new science, and I began at an early day to appropriate the certain results of comparative grammar. The rise of the Junggrammatiker—who now are old—disturbed me greatly, but I staggered on. Then the oracles multiplied, and I knew not whether to follow the voice of Delphi or the mandates of the Branchidae, and every now and then these oracles would violate the conventional gender of some Greek noun or generate some Frankenstein of a Greek tense, and the spirit of rebellion was stirred in me. So when Brugmann, to whom I once submitted uncomplainingly, bade me go back to 'Ἀρπείδης in Homer (A. J. P. XIX 115) after I had been rejoicing for years in the dactylic movement of those long patronymics, I set up the standard of revolt. Pindar's 'Ἀρπείδας was good enough for me, and I still refuse to consider *oi* a genitive (A. J. P. XXIII 22, XXVIII 237). So once the reproduction of the original text of Homer exercised a great charm on my susceptible soul and once I should have hailed with satisfaction such a text as Professor STERRETT has recently given us in his Iliad. Not only should I have enjoyed his commentary, steeped as it is in the light of Asia Minor—which he knows so well—but I should have welcomed the abolition of 'contraction and distraction'; for ὁράοντες does seem more sensible than ὁρώοντες, but the nearer I approach the limbo where Aristarchos dwells, the more conservative do I become, and I harmonize my position as to the Homeric text with the position which I have never forsaken as to spelling reform. If I were to edit Pindar again, even the ghost of the digamma would disappear.

¹Giseke, Die allmälliche Entstehung der Gesänge der Ilias, aus Unterschieden im Gebrauch der Präpositionen nachgewiesen. Göttingen, 1853.

In some things, however, I have been fairly consistent and I have never been a heliolater. "Twenty years ago", says ANDREW LANG in the preface to *Homer and his Age*, "the philological theory of the Solar Myth was preached as 'scientific' in the books, primers and lectures of popular science. To-day its place knows it no more". This being so, it comforts me to remember that much more than twenty years ago I not only joined in the laughter that greeted Littledale's famous article in the *Kottabos* on the Oxford Solar Myth, but utterly scouted Paley's solar interpretation of the *Odyssey*, which I illustrated by a detailed application of the same principles to Eumaios (A. J. P. XXVII 359), just as Littledale illustrated the solar myth by an application of it to Max Müller himself. The Ballad Theory fared no better at my hands and I have recently resurrected in the *Pathfinder* for June, 1907, the Ballad of the Swineherd in which I did despite to the memory of Dr. Maginn. Nor is my attitude altogether that of the *poco curante* order. I am deeply, nay vitally interested in the maintenance of Homeric study among the young, and if possible, a revival of the days when the boys acted the books as they read them, the Third Iliad being naturally a prime favorite as I remember. Hence my kind notice of Terret. The famous Professor Baur of Tübingen was conservative enough when he preached to his country congregation, and I understand that the German clergy do not fash the minds of the 'andächtige Gemeinde' by disquisitions on the Jahvist and the Elohist and Proto- and Deutero-Isaiah. There is, as I have said, a solidarity of orthodoxy, and that is the reason why I drew my parallels for Terret's attitude toward the Homeric Question from Biblical literature. There is also a solidarity of heterodoxy and in his brilliant book, *The Rise of the Greek Epic*, Professor GILBERT MURRAY has given a whole chapter to J, E and P, those familiar symbols of Old Testament criticism. Now my prayer is that Homer may hold his own. To be sure, if one may judge by the translations that are coming out every few weeks, there is no loss of interest in some quarters but while the translators and their partisans form a considerable public, I am not satisfied with that concession. So long as the Greek Homer lives, there is no real danger to the perpetuity of the studies, which seem to be threatened by the advance of modern life. A Hellenist, who has long since said with Lord Brougham at Cannes, *Spes et Fortuna valete* or rather with the unknown anthologist, 'Ελπίς καὶ σὺ Τύχη μέγα χαίρειν, ought not to care, and yet I cannot think it is well to talk to beginners about the Homeric Question and even in conferences with more advanced students I do my best to reconcile in my sophistic fashion science and religion. But I have recently read that the failure of Sunday School instruction nowadays is distinctly due to the failure of the teacher to deal with the problems of Biblical exegesis in the modern fashion, and I may be hopelessly wrong.

This somewhat light-hearted comment on the grave subject of the doctoral dissertation with the excurrent remarks on the practical problems of Homeric study was ready for the printer some weeks ago, and was to have been followed up in print as it was followed in MS by a brief discussion of the difficulties of a Unitarian as revealed in *Homer und Horaz im Gymnasialunterricht* (Munich, Beck) which tells us how the author Dr. OSKAR JÄGER, a Gymnasialdirektor, a. D., used to handle his classes. This was succeeded by some notes on the memorable lectures of Professor MURRAY, to which I have already referred, and the end was to have been a grateful acknowledgment of the crowning service rendered to Homeric study by America's leading Homerist, THOMAS DAY SEYMOUR. There would have been no formal review. There is no lack, there will be no lack of formal reviews of SEYMOUR's *magnum opus*, but the *Life of the Homeric Age* is so full of his personality that it sorts well with the prevalent tone of *Brief Mention*, so much of which was written to his address. Nor would he have been offended by the liberties I had taken, for we are both Americans. Among the analogues between Sicily and America, Mr. Freeman does not mention the saving grace of humour, the ἀλὼν ἱερὸν σῶμα, common to those islanders and these continentals, and there is much in the stately volume that only an American could have written. In his *Greek Anthology*, Mr. Mackail thinks to sum us up in a sentence, when he speaks of 'the grave and logical monstrosity of American humour'. We Americans are more complex than that and SEYMOUR was more complex than that and more elusive. But light-hearted comment and friendly banter were rudely checked by the end of the year which brought with it an end to a life that was full of sunshine, a sunshine that often cheered the loneliness of my own homestretch. We are all a manner of mummies. 'Off comes the mask. Remains the dead stark fact'. Many tributes have been paid to the scholar, the teacher, the friend. Many will yet be paid. Here there can only be *Brief Mention* of the friend, borrowed from a brief mention centuries old:

ΤΟΥΤΟ ΤΟΙ ΗΜΕΤΕΡΗC ΜΝΗΜΗΙΟΝ ΕCΘΛΕ <ΞΙΜΩΠΕ>
 Η ΛΙΘΟC Η ΜΙΚΡΗ ΤΗC ΜΕΓΑΛΗC ΦΙΛΙΗC.

The waves raised by Didymos (A. J. P. XXV 478) have not subsided yet; and there is an elaborate treatise by FOUCART, *Étude sur Didymos, Mémoires de l'Académie des Inscriptions et Belles-Lettres* XXXVIII, 1^{re} Partie, that deserves notice, but a greater than Didymos is here; and the Chalkenteric interpreter of Pindar must give way to the poet himself; for the *Fifth Volume of the Oxyrhynchus Papyri*, edited by GRENFELL and HUNT, holds large fragments of Pindar's lost Paeans and even Corinna's

lilting song that has come back to us from the Berlin Papyri (*Griechische Dichterfragmente. Zweite Hälfte. Lyrische u. Dramatische Fragmente. Bearbeitet von W. SCHUBART u. U. v. WILAMOWITZ-MOELLENDORFF. Weidmann*) is drowned by the organ voice of her defeated rival. There is much else in this Oxyrhynchus volume, an interesting fragment of an uncanonical gospel, page after page of a lost historian, identified by E. Meyer and Wilamowitz with Theopompos, by Blass with Kratippos, best remembered for what he said about the speeches in Thukydides (D. Hal. de Thuc., c. 16), of whose work this substantial fragment might be considered a continuation. Then there is a new text of Plato's Symposium 200 B—223 D, full of the depressing lessons that the papyri never fail to bring to those who have been brought up on the sincere milk of criticism, full of cheer for the hearts of those who are given to the strong drink of mixed texts (A. J. P. XXV 114). There is also a new text of Isokrates, Panegyricus, §§ 21–115. Here surely is wealth enough for days of enjoyment and weeks and weeks of work and pages and pages of more or less obvious comment in *Brief Mention*. But in this number Pindar shall be the only sufferer.

Quite apart from the natural interest of a Pindarist in these fragments there is also a special fitness in following the mention of SEYMOUR with that of Pindar, for SEYMOUR was a Pindaric scholar of note and Bornemann who had not a good word to throw away on my edition had nothing but well-earned praise for SEYMOUR's *Select Odes* (Berliner P. Wochenschrift, 27. Juni, 1885); and one thinks sadly how our lost friend would have greeted the new poems. In these dark days for classical scholarship when so many lights have suddenly gone out, it is well that the first words of the recovered Paeans should be words of cheer, πρὶν ὀδυνηρὰ γήραος σχ[εδόν] μολεῖν πρὶν τις εὐθυμία σκιαζέτω νόημ' ἄκοτον. The shadow is not the shadow of Herondas: τὸ γὰρ γήρας ἡμᾶς καθέλκει χῆ σκιὴ παρέστηκεν. It is the shade so welcome to the Greek. It is the shade of the σκιαρὸν φύτευμα of the Third Olympian, the ὀμφαλὸς σκιάς of Delphi (VI 17). Long before these lines can see the light more competent scholars than I will have anticipated all I shall have to say, but as in the case of Timotheos (A. J. P. XXIV 221) I will not withhold my virginal impressions because they may recall to others the delight of the first encounter. Up to this time we have had scant fragments of Pindar's Paeans. But scant as they are, they bear the stamp of the poet. Pindaric are the grand compounds, Δωδωναίε μεγίσθηνες, ἀριστοτέχνα πάτερ, Pindaric the melancholy reflexion on the limits of human wisdom; and one of them is especially precious because it dovetails into an Oxyrhynchus fragment and proves that we have Pindar's own Paeans before us. For the style is simple; and when unidentified lyric fragments of simple style are found, some scholars are

tempted to think of Bakchylides. The *τεθμός* of lyric art as of epic art reaches into so many details that internal evidence cannot be trusted implicitly, if it can ever be trusted implicitly. If all Pindar were as simple as these fragments of the Paeans, there would have been no complaint of his obscurity, no need to defend his hardness; and we cannot help wondering at Eustathios' judgment of the Epinikia (I. E. xiv). 'More popular were they', he says, 'than the others because they addressed themselves more to human interests; the myths were fewer and the obscurity was less'. One of my critics thrust aside contemptuously the explanation I gave. 'That which embodies the truest, inliest life of a people comes down, the rest perishes and passes over into new forms'. The real reason, it seems, is that the Epinikia stood first in the *ἐδάφη*. 'Ah weel!' as Jebb says in his letters when he does not care to pursue a subject. Certain it is that these Paeans are, so to speak, saturated with the Epinikia. The myths are told in the same staccato fashion as in the Epinikia. Even the details of Pindaric syntax are the same, and the resonant Pindaric compounds are not lacking. And yet when we say 'Pindaric compounds', are we prepared to draw the line between the heritage of the epic and the mintage of the poet? Have we a safe criterion by which to decide between a Bakchylidean and a Pindaric compound? So natural are some of the *ἅπαξ εἰρημένα* in these fragments that we can hardly believe our eyes when we find that they are not registered in the thesaurus, such as *γλυκνυμάχανος* II 80, *ἐλαχύνωτος* IV 14, *ἐλικάμπυξ* III 15, *ισόρυθμος* Fr. 90, 2. Less obvious are or seem to be *θεμίξενος* VI 131, *κλυτόμαντις* VI 2, Fr. 129-31, 22, *ναυπρύτανις* VI 130, *οἰκόθετος* I 4. In line with *φιλησιμόλπε* O. 14, 14 is *φιλησισιτέφανος* I 8. But the whole subject of compounds, especially from the aesthetic point of view needs much more study than has been bestowed on it. We quote at second hand Anthony Brewer's 'The learned Greek, rich in fit epithets, blest in the lovely marriage of pure words', and yet know very little about the history of these lovely marriages and what makes marriages less frequent and less blest.

Pindar being a masculine ancient does not hesitate to repeat himself even within a small compass, and this may help one in the ticklish task of restoration. 'Every writer', says Beeching, quoted by VERITY in his note on *Shakespeare's Coriolanus* V 3, 'knows the perverse facility with which a phrase once used presents itself again; and Shakespeare seems to have been not a little liable to this literary habit. It is not uncommon for him to use a word or phrase twice in a single play and never afterwards'. The modern writer trained to the quest of *ποικιλία* is apt to go over his composition and change the word or phrase sometimes for the worse, heedless of Pascal's warning: 'Quand dans un discours on trouve des mots répétés

et qu' essayant de les corriger, on les trouve si propres qu'on gâterait le discours, il les faut laisser'. Cf. Drerup, *Isocr.* LXXVI, and if Pindar does not hesitate to repeat within a brief compass (see Schroeder, *Proleg.* II 94), we may imagine that he is sublimely indifferent as to the use of words or phrases employed outside the context. Self-ravellings are the best materials for darning a text as for darning stockings. If he says V 48: μελιγάρι . . . ὀμφᾶ, why should he not have said III 12: αἰοδαῖς ἐν εὐπλε[κείσιν ὀμφᾷ] μελιγάρι, ὀμφᾶ rather than the φωνᾶ of the editors. Of course, the editors, who have had the advantage of Mr. BURY's help, himself a well-known Pindaric scholar (*A. J. P.* XI 528, XIII 385), are quite alive to the echoes, if we may call them so of the *Epinikia*, as, indeed, it was their first duty to compare these fragments with the rest of Pindar's workmanship. But one of their restorations, for which they could find no warrant in Pindar, is to my mind utterly indefensible.

The text of II 96 runs: ὦε καλέοντι μολπαὶ [Πίνδο]ν ἀν' εὐδομον ἀμφί τε Παρ[νασσ]αῖς | πέ[τρ]αις ὑψηλαῖς θαμὰ Δ[ελφ]ῶν | [ἐλ]κώπι[δε]ς ἰστάμεναι χορὸν | [ταχύ]ποδα π[αρ]θένοι χαλ-[κία] κελαδ[εὺν]τι γλυκύν αὐδᾶ | [νόμ]ον with the rendering: 'The songs invoke (Apollo) on fragrant Pindus and by the lofty rocks of Parnassus the glancing-eyed maidens of Delphi set the fleet-footed dance and sing a sweet strain with resonant voice'. Biceps Parnassus, it will be noted, matches its double peak with the double sigma, of which it is reft in so many editions of Pindar. χαλκία grates on the editors' nerves, though they defend it after a fashion. 'χλα[, which might be read', they say, 'gives no possible word'. Ask Dr. Verrall who will doubtless elicit something from κεχλαδώς (*O. 9, 2*). Cf. *A. J. P.* XXVIII 484. But why [Πίνδο]ν? The woods of Pindos may be fragrant. The woods of other Greek mountains are fragrant, but Pindos is so remote and [κρίσα]ν is so near. Krisa was the seat of the hippodrome, and so we should have both ends of Delphi represented, the race-course and the μυχός, for ἀμφί, the 'both sides' preposition (*I. E.* xcix) is the very preposition for the Παρνασσαῖς πέτραι of the Phaidriades. It is no valid objection against calling Krisa εὐδομος that there was a decree against planting trees in the plain. That decree—if such decree there was—could hardly have had its sway over the whole stretch from Itéa to Kastri, and when one rides through the olive groves, marvellous to-day for their vigor, one becomes incredulous as to the whole thing, because of Pausanias' remark that the soil may not have been suited to arboriculture (10, 37, 5: ἡ ἔκ τινος ἀρᾶς ἢ ἀχρεῖον τὴν γῆν ἐς δένδρων τροφήν εἰδότες). Was there no αἶσος by the hippodrome, no laurel grove for the wreaths, no beds of flowers which the Greeks prized for the 'nosegays' they yielded, no θυόεις βωμός?

Dissidences among the interpreters we must expect, each man being fully persuaded in his own mind. So to me *καίρω καταβαίνων* II 34 is strong confirmation for my rendering of *μέτρον κατάβαινε* O. 8, 78. Comp. also VI 60: *καταβάντ(α). ἦλθον*, by the way, seems to be used in the same sense VI 9, and that assumption would simplify the interpretation of VII 13 [τ]υφλα[ι γὰρ] ἀνδρῶν φρένες | [ὁ]στις ἀνευθ' Ἑλικωνιάδων | βαθείαν ἐλθόντων [= τῶν ἐλθόντων = τῶν καταβάντων] ἔρευν[ᾷ] σοφίαις ὁδόν, where the editors object to the arbitrary simplification *σοφίας ὁδόν*. *σοφίαις*, the plural, might be used in the half-bad sense that is prone to attach itself to the plural of an abstract and then we should have a contrast between the favour of the Muses and the vain efforts of mere human wit—a characteristically Pindaric thought. The editors seem to incline to the interpretation of *καταβαίων* that I have advocated, but the same scholars translate *ὑψικόμφ*—*Ἑλένη* VI 95: 'high-coifed Helen', in which they follow Fennell on P. 4, 172: *ὑψιχαῖται* (of the sons of Poseidon). There is, I must admit, a pretty touch in the conceit that Helen, who in her Spartan home once gathered her hair into the simple Laconian knot, made famous by Horace, had acquired Oriental tastes in the court of Priam and clung to the high coiffure as a *souvenir de Troie* or should we say? a *souvenir de Paris*, after she was restored to Menelaos. But after all as a daughter of the gods she was divinely tall as well as divinely fair, *καλή τε μεγάλη τε*, like her cousins, the sons of Poseidon; and if she was tall, then her hair was high and lifted up after the familiar *οἰόζωνος* pattern. See, if need be, the commentators on Soph. O. R. 846.

Pindar's pride in Aigina—one is tempted to call it pride of kindred—which is so marked a feature of the Epinikia (I. E. xix), comes out distinctly in the Sixth Paean. 'The abrupt transition (VI 123) to Aegina', say the editors, 'is in the Pindaric manner'. Like Herakles, Aigina and the Aiakidai were always near the poet. It is in this Paean that Pindar commits the offence, to which he refers in N. 7, 50 and part of VI was already known from the scholia and classified by Schroeder among the Prosodia, a venial error. The story of Neoptolemos is told in both poems and might tempt comment, but we are thinking of Aigina now. V 123 [ὄνο]μακλύτα γ' ἔνεσσι Δωριεῖ | μ[ε]θέοισα [πό]ντῳ | νᾶσος, ὦ Διὸς Ἑλλανίου φαεινὸν ἄστρον. *μεδέουσα* is a word we associate with divinity, and one recalls Alkaios' invocation of Hermes: *χαῖρε Κυλλάνης ὁ μέδεις*; and *Δωριεὺς πόντος* sounds like a rebuke to the pretensions of Athens who would fain have made an Attic lake of the Aegean. But this poem was written before 461, the date of the Seventh Nemean. The Eighth Olympian, the date of which is 460 'is full of prayers, but Aigina was near the point when she would be past praying for'. In VI we have another Pindaric bridal, another scene in which Pindar shows that I was not so far wrong in calling him a manner of Frauenlob (Intr. O. 9). Naughty

La Fontaine says of the sex: Ses oreilles sont chastes, Quoique ses yeux soient fripons; and we note the same delicacy of touch in VI 137 that we have in P. 9. Aigina, bride of Zeus and Kyrene, bride of Apollo, are alike treated with due reverence. 'And golden tresses of the air veiled the shaded ridge whereon was spread the bridal couch of Zeus and Aigina'. Just here, it is true, the MS breaks off as do the eighteenth century novelists, who drop the curtain with ostentatious indecency, but we may trust Pindar for the sequel at this point.

The *pannus purpureus* most frequently aired in the press is what has been called the Praise of the Simple Life. The words are put in the mouth of a Keian as the Paean (IV) is for the Keians. Would not Simonides have sufficed or even Bakchylides for the modest islanders? But the modest islanders, contrary to Pindar's own advice, ἐπάπταινον τὰ πόρσω, and nobody would serve their turn except the great Theban poet. But perhaps Simonides was dead, Bakchylides could not measure himself with Pindar and there seems to be a note of condescension in the tribute Pindar pays to the fame of Keos in the art of the Muses: διαγιγνώσκομαι μὲν ἀρεταῖς ἀέθλων Ἑλλανίσιν, | διαγιγνώσκομαι δὲ καὶ Μοῖσαν παρέχων ἄλῃς, though Prodikos, the Keian, might have told us that ἄλῃς is undertranslated by the editors, who render it, 'some display of the Muses' art'. But what has become of the enmity between Pindar and the Keian pair, of which so much has been made. Or are we simply to say that Pindar was courtier enough not to wound the Keians, a gentle folk and doubtless sensitive as well as gentle, for it was sensitiveness that made suicide so fashionable among them—the aged professors on the island following the plan recommended by the late Max Müller (A. J. P. XX 460)? The Praise of the Simple Life is matched by the simplicity of the metres which resemble in their movement those of the Pindaric odes, once called logaoedic and still called logaoedic by the editors, who have not the fear of the recent metricians before their eyes. That is perhaps as much as it is safe for an old fashioned man to say. Enoplians are all the rage and the verses will be scanned as enoplians, and others doubtless will emphasize the choriambic movement, and yet others will go fishing for antispasts. ἰήε Δάλιε παϊάν.

At various times in the history of the Journal I have made room for biographical sketches, outrunning the lines of a mere necrology. Ritschl (A. J. P. V 339-355), Whitney (XV 271-298), Curtius (XIX 121-137), have each in his turn taken the place which would otherwise have been occupied by syntactical logarithms or semasiological studies. There is a special section of the *Jahresbericht* that is given up to such memoirs and I look upon them with great favour as means of grace. If by chance a man should think more highly of himself than he ought to think, the record of those consecrated lives will shame self-conceit or

stimulate to more determined effort. And recognizing in the life that was closed with the closing year a stretch of faithful work that might serve as a lesson to the younger generation, I intended to set apart in an early number of the Journal a certain space for a memoir of THOMAS DAY SEYMOUR, such as only an intimate could have furnished. But those who were nearest to him in life and work have decided otherwise, and the reader of the Journal must seek elsewhere the story of the scholar, who wrought his way without haste and without rest, without self-assertion or self-advertisement to the front rank of American Hellenists and the undisputed headship of American Homerists. This decision came after the *Brief Mention* of this number was closed and I stop the press to add a supplementary note to the tribute I have already paid. SEYMOUR was known on both sides of the water as a Homerist. Jebb, chary of compliments, acknowledged in the Preface to his Homer his indebtedness to SEYMOUR, and when I undertook to write the articles on Greek Literature in Johnson's Cyclopaedia, it was SEYMOUR that saved me from what was for me a hopeless task. The article on Homer is his. He was much else besides a Homerist, though Homerist in its full sense means almost everything; and glimpses of the range of his studies were gained by the world outside his class-room, through his occasional articles, critical and other. In the early days of his productive work he was attracted by Pindar, and when the *Select Odes of Pindar* to which I have already referred came out, the choice was so admirable and the notes so scholarly that I felt there was little room in the college world for the edition of the Olympians and Pythians, which I then had in hand. It was his generous insistence that encouraged me to keep on or else my Pindar might have been stowed away in the same *columbarium* that holds my commentaries on Xenophon's Hellenica, the Frogs of Aristophanes and the Symposium of Plato. So I became a Pindarist, after a fashion, he a Homerist of high degree, each being subdued to what he worked in; for your Pindarist is almost necessarily egotistical and your Homerist is, or ought to be, impersonal. True, attempts have been made to disengage the personality of Homer from the Homeric poems and the quest of the SEYMOUR that underlies the *Life of the Homeric Age* would be a curious and instructive problem. One thing is evident enough. He was thoroughly national, national according to the dominant type. The mere fact that the Bible stands so much in the foreground of his book is an American trait, and American is the touch of whimsicality that so often offends our kin across the sea, and SEYMOUR might have spoken of kin across the sea with better right than many of us, whose Anglo-Saxon blood is tempered by Gallic and Teutonic strains. 'My thoughts are my doxies', says Diderot, 'Mes pensées ce sont mes catins', and British propriety incarnate in Mr. HOUSMAN frowns on American metaphor and American slang (Cl. R. 1903, p. 466) in the serious business of philological exegesis and presumably philological invective. The charge of metaphor can

readily be sustained as it could be sustained even against Voltaire, but at least some of us are as much opposed to slang as was the late Mr. Pater, who is said to have found room enough for his wonderful manage in the paddock of Johnson's Dictionary.

And then SEYMOUR was American as well as Homeric in his tolerance. He was not the man to flick Buchholz, the genius of inexactitude, for assuring you that Pindar uses *σθίvos* of animals only (O. 6, 22) and for making *ἄλογος* epicene (A. J. P. XXIII 20). When he reviewed Pater's *Plato* he manifested nothing of the testiness that some people have shown at that eminent writer's morbid refinement of style, his lack of sinewy strength and his sovereign disregard of Greek grammar (A. J. P. XV 93). In one of the last things that SEYMOUR wrote, perhaps the last thing (Cl. Phil. III 106), a review of that delightful book, *Pour mieux connaître Homère*, instead of touching up Bréal on a minor point (A. J. P. XXVIII 210) he simply says: 'About a dozen clear cases of oscitancy might be noted but no one would urge them against Mr. Bréal's scholarship'. The healthy microbes, he seems to say, in optimistic fashion, would kill the others. Few men so critical, so well furnished for criticism by wide knowledge and sober judgment have ever shown themselves so charitable, and, in the case of every work of 'long breath' it is but fair to recall, as he did, the conditions of all human endeavour. (A. J. P. XXVIII 231). There comes a time to every maker of a book when he feels an imperative desire to drop his burden, to lay it down as Robert Louis Stevenson laid himself down 'with a will'; times when after prolonged study one feels as if one were a saturated solution. But no sooner does the fierce light of print beat upon the tome than the author is mad to rewrite it, as Gomperz has said (A. J. P. XXIII 471). Hence the small editions of German books and the cruel way in which one scholar mulcts all the other scholars for his own inadvertences. If I were hard enough, I might publish a supplementary volume of the *Journal* devoted solely to a record of the retractions and corrections rendered necessary by the progress of doctrine and the process of resipiscence. For my own sins I always make atonement at the earliest opportunity. It is a part of the discipline necessary to the promotion of humility, a manner of ensample to the infallible flock. But as for the others it would have been better to emulate SEYMOUR's spirit, such a spirit as seems to have animated the lamented Hauvette, of whom Théodore Reinach has said: *Dans un temps qui défie la lutte et où la haine s'insinue partout, il fut un homme de paix, un doux et un sage.* There are four lines of Goethe that come back to me whenever I have been called in my long life to part with a friend forever,

Nicht in das Grab, nicht über's Grab verschwendet
Ein edler Mann der Sehnsucht hohen Werth,
Er kehrt in sich zurück und findet staunend
In seinem Busen das Verlorene wieder.

If that could only come true for all the friends of our lost scholar.

RECENT PUBLICATIONS.

Thanks are due to Messrs. Lemcke & Buechner, 11 E. 17th St., New York, for material furnished.

AMERICAN.

Beesly (E. Spencer). *Catiline, Clodius, and Tiberius*. New York, *G. E. Stechert & Co.* 169 pp. 8° (Anastatic reprint, 1907), cl., \$3 net.

Bloomfield (Maurice). *A Vedic concordance*. Boston, *Ginn*, 1907. 22+1078 pp. 2° (Harvard Oriental Ser.), cl., \$6.

Boissier (Gaston). *Cicero and his friends*. New ed. New York, *Putnam*, 1907. 7+399 pp. 8°, cl., \$1.75 net.

Douthat (Rob. W.) *Latin synonyms*. Morgantown, W. Va., *Robert William Douthat*, 1908. 1907. 163 pp. 12°, cl., \$1.

Drake (A. E.) *Discoveries in Hebrew, Gaelic, Gothic, Anglo-Saxon, Latin, Basque, and other Caucasian languages*. Denver, Col., *Herrick Book and Stationery Co.*, 1907. 6+402 pp. facsimis., 8°, ¾ mor., \$6 net.

Euripides. *Plays*; tr. by Shelley, Dean Milman, Potter and Woodhull. v. 2. New York, *Dutton*, 1908. 16°, cl., 50 cts.; leath., \$1.

Headlam (W. G.) *A book of Greek verse*. New York, *Putnam*, 1908. 334 pp. 8°, cl., \$1.75 net.

Horace, *Life of*. Translation; explanation of his metres. By W. Greenwood. Des Moines, Ia., *the author*, 1907 [1908]. 4+128 pp. por. 8°, cl., \$1.

Livy. *Book 1 and selections from books 2-10*; ed. by W. Dennison. New York, *Macmillan*, 1908. 27+344 pp. map, 16°, cl., 60 cts. net.

Lodge (Gonzalez). *The vocabulary of high school Latin*. New York, *Teachers College, Columbia University*, 1907 [1908]. 8+217 pp. 8°, cl., \$1.50.

Mauthner (Fritz). *Aristotle*; tr. by C. D. Gordon. New York, *McClure Co.*, 1907. 111 pp. ill. map. 16°, cl., 50 cts. net.

Mendelsohn (C. J.) *Studies in the word-play in Plautus*. Philadelphia, *John C. Winston Co.*, 1908. 155 pp. 8°, bds., \$1.25.

Murray (G. Aimé). *The rise of the Greek epic*. New York, *Oxford University Press* (Amer. Branch), 1907. 11+283 pp. 8°, cl., \$2.

Ovidi *Metamorphoseon liber XI*; ed., with introd. and notes, by G. A. T. Davies. New York, *Oxford University Press* (Amer. Branch), 1907. 18+100 pp. 12°, cl., 50 cts.

Ranking (G. S. A.) *A primer of Persian*. New York, *Oxford University Press* (Amer. Branch), 1907. 72 pp. 12°, cl., 85 cts.

Seneca (Lucius Annæus). *The tragedies of Seneca*; tr. into English verse, by Frank Justus Miller; with introductory essay by J. M. Manly. Chicago, *University of Chicago Press*, 1907. 9+3-534 pp. 8°, cl., \$3 net.

Studies in the syntax of the King James version, by Ja. M. Grainger. Chapel Hill, N. C., *University of North Carolina Press*, 1907. 60 pp. 8°, pap.

Thompson (F. E.) *A syntax of Attic Greek*. New ed., rewritten. New York, *Longmans, Green & Co.*, 1907. 23+555 pp. 12°, cl., \$3.50.

ENGLISH.

Duroiselle (C.) *A practical Grammar of the Pali Language*. London, 1907. 8°. 348 pp. 8s. 6d. net.

Guerber (H. A.) *The Myths of Greece and Rome*. London, 1907. 8°. 410 pp. 7s. 6d. net.

Macdonald (D.) *The Oceanic Languages. Their grammatical Structure, Vocabulary and Origin*. London, 1907. 8°. 368 pp. 10s. 6d. net.

Wright (J.) *Historical German Grammar. Vol. I*. London, 1907. 8°. 330 pp. 6s. net.

FRENCH.

- Chaine (M.) Grammaire éthiopienne, 2 fasc., in-8°. *P. Geuthner*. 10 fr.
 Gouin (F.) L'Art d'enseigner et d'étudier les langues, 5^e édit., in-16°. *Fischbacher*. 5 fr.
 La Grasserie (R. de). Du Langage subjectif, in-18°. *E. Leroux*. 6 fr.
 Mallon (A.) Grammaire copte, 2^e édit., in-8°. 1 vol. *P. Geuthner*. 10 fr.
 Maspero (G.) Causeries d'Egypte. Paris, 1907. 8°. 7 fr. 50 c.
 Meillet (A.) Introduction à l'étude comparative des langues indo-européennes, 2^e éd. corr. et augm., in-8°. *Hachette et Cie*. 10 fr.
 Mohammed ben Braham. La Métrique arabe, in-8°. *E. Leroux*. 20 fr.
 Philoxeni Mabbugensis (série 2, t. XXVII), texte assyrien et version latine, in-8°. *Vve Ch. Poussielgue*. 17 fr. 75 et 6 fr. 75.

GERMAN.

- Ast (Astius) (Frider.) Lexicon Platonicum. 2. Aufl. (Anastat. Neudr.) 3 Bde. (vi, 880; 502 u. iii, 592 S.) gr. 8°. Berlin [1835]; Charlottenburg, *H. Barsdorf*, 1908. m. 30; geb. m. 37.50.
 Bechtel (Frdr.) Die Vocalcontraction bei Homer. (xi, 315 S.) gr. 8°. Halle, *M. Niemeyer*, 1908. m. 10.
 Beiträge zur Assyriologie und semitischen Sprachwissenschaft, herausg. von Frdr. Delitzsch und Paul Haupt. VI. Bd. Lex. 8°. Leipzig, *J. C. Hinrichs' Verl.* 3. Heft. Ungnad (A.) Die Chronologie der Regierung Ammiditana's u. Ammisaduga's. Mit 11 S. autogr. Texte.—Ungnad (A.) Zum hebräischen Verbsystem.—Dhorme (P.) Les noms propres babyloniens à l'époque de Sargon l'ancien et de Naram-Sin. (88 S.) 1907. m. 5.50; m. 6.
 — Wiener, zur englischen Philologie. Herausg. von J. Schipper. gr. 8°. Wien, *W. Braumüller*. 26. Bd. Coleridge (Samuel Taylor). The ancient mariner und Christabel. Mit literarhistor. Einleitung und Kommentar herausg. von Alb. Eichler. (xii, 133 S.) 1907. m. 5.
 Bibliothek, assyriologische, herausg. von Frdr. Delitzsch und Paul Haupt. Lex. 8°. Leipzig, *J. C. Hinrichs' Verl.* XX. Bd. Meissner (Bruno). Seltene assyrische Ideogramme. 4. Lfg. (S. 241-320 und 1 Bl. Zeichenübersicht in Autogr.) 1907. m. 10.
 — vorderasiatische. gr. 8°. Leipzig, *J. C. Hinrichs' Verl.* 2. Stück. Knudtzon (J. A.) Die El-Amarna Tafeln. 2.-6. Lfg. (S. 97-576.) 1907. Subskr.-Preis je m. 2.50.
 Böckh (Aug.) u. Ludolf Dissen. Briefwechsel, Pindar u. anderes betr. Hrsg. v. Max Hoffmann. (v, 233 S.) gr. 8°. Leipzig, *B. G. Teubner*, 1907. m. 5; geb. m. 6.
 Boisacq (Émile). Dictionnaire étymologique de la langue grecque 1. livr. (S. 1-80.) gr. 8°. Heidelberg, *C. Winter, Verl.*, 1907. Subskr.-Pr., m. 2.
 Chauvin (Victor). Bibliographie des ouvrages arabes ou relatifs aux Arabes publiés dans l'Europe chrétienne de 1810 à 1885. X. Le Coran et la tradition. (146 S.) Lex. 8°. Liège, 1907. Leipzig, *O. Harrassowitz*. m. 3.60.
 Corpus inscriptionum etruscarum. Academiae litterarum regiae borussicae et societatis litterarum regiae saxonicae munificentia adiutus, ed. Carol. Pauli. Vol. II. Post obitum Paulii edd. O. A. Danielsson et G. Herbig. Sect. I fasc. 1 cur. O. A. Danielsson. (S. 1-104.) 39,5×28,5 cm. Leipzig, *J. A. Barth*, 1907. m. 30.
 Engeli (Adf.) Die Oratio variata bei Pausanias. (iv, 159 S.) gr. 8°. Berlin, *Mayer & Müller*, 1907.
 Fragmente, die, der Vorsokratiker. Griechisch u. deutsch v. Herm. Diels. 2. Aufl. II. Bd. 1. Hälfte. (viii u. S. 467-864.) gr. 8°. Berlin, *Weidmann*, 1907. m. 10.

Fritsche (Paul). Darstellung der Syntax in dem altenglischen Menologium. (Diss.) (94 S.) 8°. Berlin, *E. Ebering*, 1907. m. 2.40.

Galenī de usu partium libri XVII ad codicum fidem recensuit Geo. Helmreich. Vol. I. libros I-VIII continens. (xvi, 496 S.) kl. 8°. Leipzig, *B. G. Teubner*, 1907. m. 8; geb. 8.60.

Gilbert (Otto). Die meteorologischen Theorien des griechischen Altertums. (v, 746 S. m. 12 Fig.) gr. 8°. Leipzig, *B. G. Teubner*, 1907. m. 20; geb. m. 22.50.

Helten (W. L. van). Zur lexicologie des altostfriesischen. (397 S.) Lex. 8°. Amsterdam, *J. Müller*, 1907. m. 10.

Horati Flacci (Q.), carmina recensuit Frider. Vollmer. Ed. maior. (viii, 391 S.) kl. 8°. Leipzig, *B. G. Teubner*, 1907. m. 2; geb. m. 2.40.

Imagines inscriptionum graecarum antiquissimarum, in usum scholarum composuit Herm. Roehl. Ed. III. (iii, 122 S.) 34,5×26 cm. Berlin, *G. Reimer*, 1907. m. 8.

Isocratis orationes. Recognovit, praefatus est, indicem nominum addidit Gust. Eduard. Benseler. Ed. ster. altera curante Frider. Blass. Vol. II. (lx, 324 S.) kl. 8°. Leipzig, *B. G. Teubner*, 1907. m. 2; geb. m. 2.40.

Karsten (H. T.). De commentis Donatiani ad Terenti fabulas origine et compositione. (vii, 192 S.) gr. 8°. Leiden, *Buchh. u. Druckerei vorm. E. J. Brill*, 1907. m. 3.75.

Krumbacher (Karl). Miscellen zu Romanos. [Aus: "Abhandlgn. d. bayer. Akad. d. Wiss."] (viii, 138 S. m. 1 Taf.) Lex. 8°. München, *G. Franz' Verl.*, 1907. m. 6.

Larfeld (Wilh.) Handbuch der griechischen Epigraphik. I. Bd. Einleitungen- u. Hilfsdisziplinen. Die nicht-attischen Inschriften. (viii, 604 S. m. 4 Taf.) Lex. 8°. Leipzig, *O. R. Reisland*, 1907. m. 38.

Libanii opera. Recens. Rich. Foerster. Vol. IV. Orationes LI-LXIV. vi, 498 S.) kl. 8°. Leipzig, *B. G. Teubner*, 1908. m. 10; geb. m. 10.80.

Ptolemaei, Claudii, opera quae exstant omnia. Vol. II. Opera astronomica minora. Ed. J. L. Heiberg. (cciii, 282 S.) kl. 8°. Leipzig, *B. G. Teubner*, 1907. m. 9; geb. 9.60.

Prophetarum vitae fabulosae indices apostolorum discipulorumque Domini, recensis prolegomenis, indicibus, testimoniis, apparatu critico instruxit Theod. Schermann. (lxxi, 255 S.) kl. 8°. Leipzig, *B. G. Teubner*, 1907. m. 5.60; geb. m. 6.

Scholia in Ciceronis orationes Bobiensia ed. Paul. Hildebrandt. (xlvii, 308 S.) kl. 8°. Leipzig, *B. G. Teubner*, 1907. m. 8; geb. m. 8.40.

Scriptores sacri et profani, edd. seminarii philologorum Ienensis magistri. kl. 8°. Leipzig, *B. G. Teubner*. Fasc. IV. Stephanos v. Taron, des, armenische Geschichte, von Heinr. Gelzer u. Aug. Burckhardt. (250 S.) 1907. m. 5.60; geb. m. 6.

Sethe (Kurt). Die altägyptischen Pyramidentexte, neu herausg. u. erläutert. 1. Lfg. (S. 1-240 in Autogr.) Lex. 8°. Leipzig, *J. C. Hinrichs' Verl.* 1908. Subskr.-Preis, 1908, m. 18.

Starck (E. v.) Babylonien und Assyrien, nach ihrer alten Geschichte und Kultur dargestellt. (viii, 443 S.) gr. 8°. Marburg, *A. Ebel*, 1907. m. 8.

Stark (Jos.) Der latente Sprachschatz Homers. (v, 128 S.) Lex. 8°. München, *R. Oldenbourg*, 1908. m. 1.50.

ITALIAN.

De Carlo (Francesco). Eliodoro e le Etiopiche. Avellino. 8°. 59 pp. L. 1.50.

Fraccaro (Plinio). Studi varroniani. De gente populi romani, libri IV. Padova. 8°. 293 pp. L. 10.

Pascal (Carlo). Poesia latina medievale: saggi e note critiche. Catania. 16°. viii+188 pp. L. 3.

BOOKS RECEIVED.

Arnoldt (Emil). *Gesammelte Schriften. Kleinere Philosophische u. Kritische Abhandlungen.* 2. Abtlg. Berlin, *Bruno Cassirer*, 1908.

Baldwin (C. S.) *A Summary of Punctuation.* New York, *Longmans, Green & Co.*, 1908. 5 cts.

Becquer (Gustavo Adolfo). *Legends, Tales and Poems.* Ed. with Introduction, Notes and Vocabulary by E. W. Olmsted. Boston, *Ginn & Co.* \$1.

Beowulf. Translated into modern English prose. By Wentworth Huyshe, with notes and illustrations. London, *George Rutledge & Sons, Ltd.* New York, *E. P. Dutton & Co.*, 1907.

Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana:

Libanii Opera. Recensuit Richardus Foerster, Vol. IV. 10 m.

Ptolemaei Claudii Opera quae supersunt. Vol. II. Opera Astronomica Minora. Ed. J. L. Heiberg. Lipsiae, *In Aedibus B. G. Teubneri*, MDCCCXVII.

Biese (Alfred). *Griechische Lyriker in Auswahl. Zweiter Teil.* 2. verb. u. vermehrte Aufl. Leipzig, *G. Freytag*; Wien, *F. Tempsky*, 1906. 1 m. 20 pf.

Breton de los Herreros. *¿Quien es ella? Comedia in cinco actos*, with Introduction, Notes and Vocabulary. By Samuel Garner. New York, *American Book Co.*, 1905.

Bright (J. W.) and Ramsay (R. L.) *The West-Saxon Psalms, being the prose portion of the so-called Paris Psalter.* Boston and London, *D. C. Heath & Co.*, 1907.

British School at Rome, *Papers of the.* Vol. IV. London, *Macmillan & Co.*, 1907. 31/6 net.

Brugmann (K.) u. Leskien (A.) *Zur Frage der Einführung einer künstlichen internationalen Sprache.* Sonderabdr. aus Band XXII, Heft 5 der 'Indogermanischen Forschungen'. Strassburg, *K. J. Trübner*, 1908. 60 pf.

Bureau of Statistics and Information of Maryland. *Sixteenth Annual Report*, 1907. Baltimore, *Geo. W. King Printing Co.*, 1908.

Caecilii Calactini Fragmenta. Collegit Ernestus Offenloch. *Bibliotheca Teubneriana*, 1907. 6 m.

Caesaris (C. I.) *commentarii de bello civili*, v. W. T. Paul. Für d. Schulg. bearb. v. G. Ellgar. 2. Aufl. Leipzig, *G. Freytag*. Wien, *F. Tempsky*, 1906. 1 m. 60 pf.

Carnoy (A.) *Le Latin d'Espagne d'après les inscriptions. Deuxième édition revue et augmentée.* Bruxelles, *Misch et Thron*, 1906.

Carroll (Mitchell). *Pausanias. A second century Baedeker.* The George Washington University Publications. Nov., 1907.

Chapman (George). *All Fools and the Gentleman Usher.* Ed. by Thomas Marc Parrott. Boston and London, *D. C. Heath & Co.*, 1907. 60 cts.

Chaucer, *Selections from.* Ed. by E. A. Greenslaw. Chicago, *Scott, Foresman & Co.*, 1907. 40 cts.

Churchill (William). *Weather words of Polynesia (Memoirs of the American Anthropological Association. Vol. II. Part 1).* Lancaster, Penn., *The New Era Printing Co.*, 1907.

Ciceronis (M. T.) *Tusculanarum Disputationem Libri Quinque*. Für d. Schulgebr. herausg. v. Theodor Schiche. 2. verbesserte Aufl. Leipzig, *G. Freytag*. Wien, *F. Tempsky*, 1907. 1 m. 80 pf.

— Verrinae. *Recognovit brevique adnotatione critica instruxit Gulielmus Peterson*. *Scriptorum classicorum Bibliotheca Oxoniensis*. Oxonii, *E Typographeo Clarendoniano* [MCCCCVII].

Cook (A. S.) and Tinker (C. B.) *Select Translations from Old English Prose*. Boston, *Ginn & Co.*, 1908. \$1.25.

Diels (Hermann). *Die Fragmente der Vorsokratiker Gr. u. Deutsch*. II. Band. 1. Hälfte. 2. Aufl. Berlin, *Weidmannsche Buchhandlung*, 1907. 10 m.

Discoveries in Hebrew, Gaelic, Gothic, Anglo-Saxon, Latin, Basque, and other Caucasian Languages, showing fundamental kinship of the Aryan tongues and of Basque with the Semitic tongues. By A. E. Drake. 6+402 pp. \$6.00 net; mailing price, \$6.30. Denver, *The Herrick Book & Stationery Co.* London, *Kegan Paul, Trench, Trubner & Co., Ltd.*, 1908.

Documente frühen deutschen Lebens. Erste Reihe. *Das deutsche Lied, geistlich u. weltlich bis zum 18ten Jahrhundert*. Katalog III von Martin Breslauer in Berlin. Unter den Linden 16, 1908. 8 m.

Dunn (A. W.) *The Community and the Citizen*. Boston, *D. C. Heath & Co.*, 1907. 75 cts.

Emerson (Alfred). *Illustrated Catalogue of the Antiquities and Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections*. Part I. *Oriental and Early Greek Art*. Chicago, *The Art Institute*, MCMVI.

English Dictionary, The Oxford. Ed. by J. A. H. Murray. POLYGENOUS-PREMIOS. Vol. VII. Oxford, *At the Clarendon Press*. New York, *Henry Frowde*. Treble Section. \$1.90.

Fairbanks (Arthur). *Athenian Lekythoi with Outline Drawing in Glaze Varnish on a White Ground*. University of Michigan Studies. Humanistic Series. Vol. VI. New York, *The Macmillan Co.*, 1907. \$4.

Fossataro (Pauli). *De quibusdam Taciti Agricolae lectionibus emendandis et sententiis interpretandis*. Neapoli, MCCCCVII.

Gerth (B.) *Griechische Schulgrammatik*. 8. Aufl. Leipzig, *G. Freytag*, 1907. 2 m. 50 pf.

Grainger (J. U.) *Studies in the Syntax of the King James Version (Studies in Philology)*. Ed. C. Alphonso Smith. Chapel Hill, *The University Press*, 1907.

Hamilton (G. L.) 'Capados' and the Date of Sir Gawayne and the Green Knight. *Modern Philology*. Vol. V. No. 3. Jan., 1908.

Hauvette (Amédée). *Les Épigrammes de Callimache*. Étude critique et littéraire. Paris, *Ernest Leroux*, 1907.

Herodot. *Ausw. für d. Schulgebr. herausg.* 2. durchgeseh. Aufl. in neuer Rechtschreibung. I. Teil. Text. Leipzig, *G. Freytag*. Wien, *F. Tempsky*, 1906. geb. 1 m. 60 pf.

Holmes (T. Rice). *Ancient Britain and the Invasions of Julius Caesar*. Oxford, *At the Clarendon Press*. New York, *American Branch*, 91 and 93 Fifth Avenue, 1907. 21s.

Homer's *Iliad*. Schulausgabe v. Paul Cauer. I. Teil A-M. II. Teil N-Ω. Leipzig, *G. Freytag*. Wien, *F. Tempsky*, 1907. geb. 1 m. 80 pf.; 2 m. 50.

Horatius Flaccus für d. Schulgebr. herausg. von O. Keller u. J. Häusser. 3. erweiterte Aufl. Leipzig, *G. Freytag*. Wien, *F. Tempsky*, 1907. geb. 2 m.

Journal of Hellenic Studies (The). Vol. XXVII. Part II, 1907. London, *Macmillan & Co.*

Kellogg (R. J.) *The Educational Value of the Study of Languages*. James Millikin University Bulletin. V. 2, 1907.

Lazare (Jules). Les plus jolis Contes de Fées. Ed. with Vocabulary by J. L. Boston, *Ginn & Co.* 35 cts.

Lindsay (W. M.) Contractions in Early Latin Minuscule MS. (St. Andrews University Publication, No. 1). Oxford, *James Parker & Co.*, 1908.

Littmann (Enno). Arabische Beduinenerzählungen:

I. Arabischer Text. 8 m.

II. Uebersetzung mit sechszechn Abbildungen. 6 m. Schriften der wissenschaftlichen Gesellschaft in Straszburg. Straszburg, *K. J. Trübner*, 1908.

Livi (T.) Ab urbe condita libri. Ed. Antonius Zingerle. Pars VII. Fasc. V. Liber XXXV. Ed. Mai. Vindobonae, *Tempisky*. Lipsiae, *G. Freytag*, MDCCCXVIII. 1 m. 80 pf.

Lodge (Gonzalez). The Vocabulary of High School Latin. New York, *Teachers College Columbia University*. 1908.

Lucian. Ausgewählte Schriften. Erkl. von Julius Sommerbrodt. II. Bändchen. Nigrinus, Der Hahn. Icaromenippus. 3. Aufl. Neu bearb. von Rudolf Halm. (Haupt u. Sauppesche Sammlung.) Berlin, *Weidmannsche Buchhandlung*, 1907. 1 m. 80 pf.

Macurdy (Grace H.) The Heraclidae of Euripides. The Classical Quarterly, Oct., 1907.

Maistre (X. de). Les Prisonniers de Caucase. Ed. by Charles Wesley Robson. Boston, *Ginn & Co.* 30 cts.

Μπαλάνου (Δ. Σ.) Αἱ Θρησκευταί. (Σύλλογος πρὸς διάδοσιν ὠφελίμων βιβλίων. Ἀρ. 90.) ἐν Ἀθήναις, 1907.

Μελέτη ('H.) Μηνιαῖον δημοσίευμα. Νο. Δεκ., 1907. 'Ιαν., 1908. ἐν Ἀθήναις. @ 1 ὀρ.

Mihailenu (Petrus). De comprehensionibus relativis apud Ciceronem. (Diss. Berol.) Berlini, *Typis Ottonis Francke*, MDCCCXVII.

Murray (Gilbert). The Rise of the Greek Epic. Being a Course of Lectures delivered at Harvard University. Oxford, *At the Clarendon Press*, 1907.

Mustard (W. P.) Siren-Mermaids. Modern Language Notes. January, 1908.

Neue Jahrbücher für das klassische Altertum, Geschichte u. deutsche Literatur u. für Pädagogik herausg. v. J. Ilberg u. B. Gerth. Zehnter Jahrg. 1907. XIX. u. XX. Bandes 10. Heft. Leipzig, *B. G. Teubner*. Elfter Jahrg. XXI. u. XXII. Bandes 1. u. 2. Heft, 1908.

Neuphilologische Mitteilungen. Nr. 5/6. Helsingfors, 1907.

Omero. Odissea. Edizione abbreviata di A. Th. Christ. Adattata ai ginnasi italiani da L. Levegghi. Vienna, *F. Tempsky*, 1907. Cor. 3.

Osgood (C. G. V.) The Pearl. An Anonymous English Poem of the Fourteenth Century. Rendered in Prose. Princeton, N. J., *The Translator*, 1907.

Oxyrhynchus Papyri. Part V. Edited with Translations and Notes by B. P. Grenfell and A. S. Hunt with seven Plates. London, *Egypt Exploration Fund*. New York, *Henry Frowde*, 1908.

Pais (Ettore). Ancient Italy. Translated from the Italian by C. D. Curtis. Chicago, *The University of Chicago Press*, 1907, 1908. \$5.

Petersen (Eugen). Der Burgtempel der Athenaia mit 4 Abbildungen. Berlin, *Weidmannsche Buchhandlung*, 1907. 4 m.

Φλώρα. Ναυτική υγιεινή. (Σύλλογος πρὸς διάδοσιν ὠφελίμων βιβλίων. 'Αρ. 89.) ἐν Ἀθήναις, 1907.

Poeti Latini Minori. Texto critico, commentato da Gaetano Curcio. Vol. II. Fasc. 2. Appendix Virgiliana—Dirae—Lydia—Cirius. Catania, *F. Battrato*, 1908. L. 4.

Πρακτικὰ τῆς ἐν Ἀθήναις Ἀρχαιολογικῆς Ἑταιρείας τοῦ ἔτους, 1906. Ἀθήνησιν, 1907.

Prince (J. Dyneley). Last living Echoes of the Natick. American Anthropologist. Vol. 9. No. 3, 1907.

Rees (Kelley). The So-called Rule of Three Actors in the Classical Greek Drama (Ph. D. Diss.). Chicago, *University of Chicago Press*, 1908. 70 cts.

Revista de la Facultad de Letras y Ciencias. Nov. de 1907. Vol. V. Num. 13. Universidad de la Habana.

Rheinisches Museum für Philologie. Herausg. v. F. Buecheler u. August Brinkmann. N. F. Frankfurt, *Sauerländer*, 1907, 1908. LXII-LXIII 1.

Rivista di Storia Antica. Direttore G. Tropea. N. S. Anno XI. Fasc. 3-4. Padova, *Rivista di Storia Antica*, 1907.

Sander (Julius). Schülerkommentar zu Vergils Aeneis in Auswahl. Leipzig, *G. Freytag*. Wien, *F. Tempsky*, 1906. 1 m. 50 pf.

Schelling (Felix E.) Elizabethan Drama. In two volumes. *Houghton, Mifflin & Co.*, 1908. \$7.50.

Seneca, The Tragedies of. Translated into English Verse by Frank Justus Miller. Introduced by an Essay by John Matthews Manly. Chicago, *University of Chicago Press*, 1907. \$3. (By mail \$3.20.)

Slaughter (M. S.) Horace, an appreciation. *Classical Journal*, Dec., 1907.

Smith (William Benjamin). Der vorchristliche Jesus. Gieszen, *Alfred Töpelmann*, 1906.

Stahl (J. M.) Kritisch-Historische Syntax des griechischen Verbums der klassischen Zeit. Heidelberg, *Carl Winter*, 1907. 20 m.

Sturtevant (E. H.) Some Unfamiliar Uses of *idem* and *isdem* in Latin Inscriptions. *Classical Philology*. Vol. II. No. 3. July, 1907.

Thompson (Effie F.) Μετανοέω and μεταμέλει in Greek literature until 100 A. D. Chicago, *University of Chicago Press*, 1908. 27 cts.

Van Ginneken (Jean). Principes de Linguistique psychologique. Leipzig, *O. Harrassowitz*, 1907. 12 fr.

Wood (Francis A.) Indo-European $a^x : a^xi : a^xu$. A Study in Ablaut and in Word-formation. Strassburg, *K. J. Trübner*, 1905. 4 m.

ERRATUM.

For ἡμᾶς, p. 119, l. 32, read ἡμέας. Moral: When reading proof, think of the dialect and not of yourself.